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The NEW YORK

CLIPPER

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

JANUARY 3, 1923 PRICE FIFTEEN CENTS

THE NATIONAL THEATRICAL WEEKLY

Important Announcement

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1 page	$175.00
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Cover and Color Page Rates on Application
Size of Page 12 inches high, 9½ inches wide
4 Columns to Page—2¼ inches wide
Half Tones—120 Screen

Address communications to

THE CLIPPER CORPORATION

1658 Broadway **NEW YORK**

The NEW YORK CLIPPER
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Copyright, 1923, and published weekly by the Clipper Corporation, 1658 Broadway, New York. Entered at the Post Office at New York, June 24, 1879, as second class mail matter under act of March 3, 1879

Founded by FRANK QUEEN, 1853 — NEW YORK, JANUARY 3, 1923 — VOLUME LXX—No. 48 Price Fifteen Cents, $5.00 a Year

NEW YEAR'S DAY SEES SLUMP FOR B'WAY SHOW BUSINESS

Ticket Price Boost on Saturday Night and Inclement Weather of Monday Scares Audiences Away—Few Sellouts Even of Hit Shows

The fact that New Year's Eve fell on Sunday night, threw the producers of attractions in the Broadway theatres all out of kilter. Many of them had conjured, in advance, that last Saturday night would be a semi-New Year Eve, so therefore attractions which had been scaled at $3.85 top that evening were boosted to $5.50, while others remained at their standard Saturday night scale. Those which were boosted found the change most disastrous, as the agencies began dumping back tickets in large quantities before show-time and the public that looked for tickets at the box-office did not seem to be inclined to contribute the extra tariff that was levied. There were about fifteen clean sellouts that evening on the Rialto, and these sellouts were all of attractions which had not altered their scale.

Monday afternoon the theatres got a bad break, due to the inclemency of the weather early in the day. At noon there did not seem to be anything stirring. However, when the rain ceased, the people started coming out and by matinee-time there was a fair turnout of customers for the theatres. However, the weather had killed off the suburbanite trade, which is generally heavy for holiday matinees, with the result that with the exception of half a dozen or so of the "hit" attractions the others played to about half a house. These latter attractions found their heaviest business in the balconies, for the moderate and cheaper priced seats, while the lower floors of the theatres in which these shows are housed were sparsely filled. One matinee was called off at the last minute, when the Balasco office posted a notice early in the morning in the Lyceum Theatre that David Warfield would not appear in "The Merchant of Venice" at the matinee. There was very little advance, so refunds and exchanges for other performances were made.

Joe Le Blang's office proved a life saver for ten attractions which gave matinees. He managed to show a fairly healthy business for "Blossom Time," "Spite Corners," "The Love Child," "Gringo," "Why Men Leave Home," "It Is the Law," "Up She Goes," "Why Not," "Listening In," and "Fashions for Men." Most of the stuff sold at his office was for the upper portion of the house, as at matinee-time there were still large numbers of lower floor seats left for all of the attractions.

Monday night seemed to be a repetition of Christmas night, and there seemed to be a lack of the regular holiday patrons. Most of these people had gone away Friday or Saturday and remained out of town until Tuesday, with the result that nearly all of the theatres felt this absence. The only attractions which managed to clear their racks at performance-time were "Loyalties" at the Gaiety; "So This Is London," at the Hudson; "Secrets" at the Fulton; "Merton of the Movies" at the Cort; "The Follies" at the New Amsterdam; "Hamlet" at the Harris; "Little Nellie Kelly" at the Liberty; "R. U. R." at the Frazee; "The Fool" at the Times Square; "The Greenwich Village Follies" at the Shubert; "Seventh Heaven" at the Booth; "Rain" at the Maxine Elliott; "The Music Box Revue" at the Music Box, and "Will Shakespeare" at the National, which had its premiere that evening.

It seemed as though the managers of the Broadway houses had sensed the fact that business would be off in the evening early in the day, for there were to be found at the Le Blang office seats for fifteen attractions early in the day and by curtain-time there were a great many more additions, as both theatres and agencies which had made outright buys were trying to get rid of a lot of superfluous seats which could not be disposed of at either the box-office or in the agencies.

When the Le Blang office opened at noon choice seats were on hand for "Why Not" at the Equity-Forty-eighth Street Theatre; Madge Kennedy in "Spite Corner" at the Little Theatre; "The Love Child" at the George M. Cohan Theatre; "Gringo" at the Comedy Theatre; "Why Men Leave Home" at the Morosco; "It Is the Law" at the Ritz Theatre; "Up She Goes" at the Playhouse; "Listening In" at the Bijou; "Fashions for Men" at the Belmont; "The World We Live In" at the Jolson Theatre; "Blossom Time" at the Century; "Our Nell" at the Bayes Theatre; "The God of Vengeance" at the Provincetown; "Abie's Irish Rose" at the Republic. Added to the list later in the day were about fifty seats for the lower floor of the Longacre Theatre, where Ethel Barrymore is appearing in "Romeo and Juliet."

The first batch of tickets for this Arthur Hopkins offering found their way into the Le Blang Emporium on Saturday night, when fifty $4.40 orchestra seats were sold over the counter at $2.75. This was rather surprising to the wiseacres along the Rialto that Hopkins would allow seats for his Shakespearean production to reach the cut-rate market.

The lightness of the business for this attraction is said to be due to the fact that none of the agencies would make a direct or indirect buy for the show.

DOCTOR GETS JUDGMENT

Judgment to the amount of $169.03 was awarded Dr. Hugh B. Blackwell, against Geo. B. Van Cleve, brother-in-law of Marion Davis, motion picture actress. The suit was brought in the Ninth District Municipal Court by Dr. Blackwell for professional services rendered.

BAN ON PIRANDELLO PLAY

LONDON, Jan. 1.—The proposed production here of "Six Characters in Search of An Author," by Pirandello, has been banned by the censor. The play had previously been done here by the London Stage Society. The performances being subscription affairs, were not interfered with.

VINE AND TEMPLE CASE ENDED

The verdict won against Shubert Advanced Vaudeville, Inc., by Dave Vine of Vine and Temple, was sustained by Justices Bijur, Guy and Delehanty of the Appellate Term of the Supreme Court, who denied the motion made by the Shuberts for re-argument or for leave to take an appeal from the decision rendered in the City Court last March by Judge Callahan and a jury giving Vine $2,000 plus damages.

Vine brought suit against the vaudeville agency in January, 1922, alleging breach of contract on the grounds that his twenty-week play or pay contract had been cancelled because he had played a three-day engagement at the Hespe Theatre in Jersey City, which is an independent house. Although Vine claimed that the full amount of damages due him is about $3,300, he brought suit in the City Court, which has jurisdiction up to $2,000, in order to receive quick action. The act was drawing $375 per week.

During the trial, the question arose as to whether an act could play for another management while under a contract to play for a certain circuit. The Vine and Temple contract was a blanket agreement calling for twenty weeks' work out of twenty-four. One of the clauses in the contract made between the Shuberts and Vine and Temple is that the artist shall not appear in any public or private entertainment without the written consent of the Shuberts. The clause which specifies the exact cities and theatres to be played by the act was left blank on the particular contract held by Vine and on this account attorney for Vine held that there was no reason for cancelling Vine and Temple because they played Jersey City.

Judge Callahan declared that the act had the right to play any city not mentioned in the contract, by its very wording. Edgar Allen, booking manager for the Fox vaudeville circuit, testified that it was generally a breach of contract when an act played an independent or opposition house, and Pat Casey, of the Vaudeville Managers' Protective Association, testified that there was no custom in vaudeville which prevented an act playing for other managements while under a contract to another.

A verdict of $2,000 was allowed Vine and Temple plus damages.

JANE COWL FOR CHICAGO

Jane Cowl, it is reported, after a three weeks' tour in "Romeo and Juliet," is scheduled to go to Chicago for a run with the play. The Selwyns, it is understood, had assured Arthur Hopkins prior to his production of the same play with Ethel Barrymore, that Miss Cowl would not be brought to New York to compete with his star. At first the Selwyns were going to have Miss Cowl tour the week stands with the play, but when the prospects of the play seemed favorable after the opening of the show in Toledo, Jack Welsh was instructed to get busy and obtain a Chicago theatre for Miss Cowl so that the show could open about January 22.

"PINK SLIP" TO BE REVIVED

After Jimmy Hussey closes his engagement in the new show at the Winter Garden he will be put out by the Shuberts in a revised version of "The Pink Slip," the musical comedy in which the late Bert Williams was starring.

"FOLLIES" NOT TO TOUR

The current edition of the Ziegfeld Follies or the nineteenth annual production of the show by Flo. Ziegfeld, will not be taken on tour this season but will remain at the New Amsterdam Theatre until around June 1, when the producer will be prepared to get his next production of the "Follies" in shape.

There has been much talk as to whether or not the "Follies" would take to the road this season. However, last week, it is understood, Ziegfeld decided to forego the road tour of the Follies" this year and have the attraction complete in season in New York.

The show has played to an average of $35,000 a week during its run at the New Amsterdam Theatre, and from indications it will be able to continue at that house for the balance of the season at an average weekly gross of $30,000.

In the past Ziegfeld has always made arrangements at this time of the year for the engagement of principals for his new "Follies" or the re-engagement of people for the company. However, this year he has not done either, and it is expected that the new edition of the "Follies" will not contain any member of the present organization.

In the past the "Follies" has played limited engagements in Boston, Philadelphia, Pittsburgh, Cleveland, Detroit, Chicago and St. Louis each year. This road engagement extended from sixteen to twenty weeks and was a sure-fire money maker. The show during its two weeks' stay in Detroit would generally gross about $78,000, which was always a better average than the show would attain in New York. In the other cities it would play to practically capacity during its entire engagement and by the time that the show had concluded the tour the profit to the producer would be immense.

This season's show is said to be the most expensive of any that Ziegfeld has ever produced and it also carries the largest cast of any "Follies." It is now in its thirty-second week and has grossed already considerable over $1,000,000, and gives promise, if it remains until June, of grossing close to $2,000,000, which is the largest season's gross ever played to in a Broadway theatre.

Going along at the rate it is going, the "Follies" should show Ziegfeld at the end of its New York run a profit close to $500,000.

Taking the current production on the road this season would entail a much bigger weekly expenditure for Ziegfeld than he has had with his past production. The scenery and other embellishments is much more than has been used in other "Follies" productions and the amount of people used here are more than have ever been used in New York by Ziegfeld or carried on the road. Ziegfeld has taken all this into consideration, it is said, and has decided that with the show going along at the clip that it is now in New York, it can run for the balance of the season, and that it would be much more profitable for him to allow it to remain at the New Amsterdam than to take it on tour.

The time played in the past by the "Follies" has been allotted to "Sally," which opens its engagement in Chicago next Sunday. "Sally" has covered practically all of the cities that have been played by the "Follies" in the previous seasons, and in these cities has done as well as the average business done by the "Follies."

AM. LEGION PROTESTS AGAINST APPEARANCE OF MOSCOW ART CO.

Broadway Post Investigating Committee Reports That In Its Estimation Allegations Regarding Connection of Company With Soviet Government Is Correct

The Committee of Investigation appointed last week by the Broadway Post of the American Legion, reported, according to an announcement made by G. A. Halliday, that in its estimation the allegations regarding the reported connection of the Moscow Art Theatre with the Soviet Government were correct.

Mr. Halliday said that the post had passed a resolution disapproving of the forthcoming performances of the Russian players on that score.

"Our investigation," he said, "has been rather thorough and warrants us in coming to this conclusion. We are satisfied that such artists have to agree to sign a contract to pay one-third of their receipts to Russia and to return at the end of their stipulated time of leave and that those who are favorable to Soviet propaganda are treated accordingly.

"The players have to do these things, for if they return to Russia they are held to their contracts. If they don't return, they are shadowed wherever they go. We have proof that such is the plan, and that all theatrical persons and lecturers who go out of Russia have to sign such a contract.

"There is no legal action we can take. We can simply deprecate such a tour. We have received no communication yet from national headquarters at Indianapolis."

Morris Gest, under whose management the Moscow Art Theatre is coming, denies the truth of the statement that a percentage of the receipts of the company are going to the Soviet Government. In this he is directly in opposition to the American Legion statement, which declares that the artists have agreed to pay one-third of their receipts to Russia and to return at the end of their stipulated time of leave and that those who are favorable to Soviet propaganda are treated accordingly.

Gest says:

"I made arrangements with the company through Nikita Balieff, director of the Chauve Souris, formerly a member of the company, and my brother, who went to Berlin to meet them. I advanced them the money with which to come out of Russia and to maintain themselves while traveling in this country. They are none of them propagandists and a clause in my contract with them prevents any of them from engaging in any propaganda work. My books will be open at all times to the inspection of any committee to show how the money received is disbursed."

Gest can hardly be blamed for defending the Russian troupe as strongly as possible, for his experiences with the Russian players has been, to say the least, pleasant. The Chauve-Souris troupe now playing on the Century Roof has been a gold mine for Gest and has done much to retrieve his big losses on "Aphrodite" and "Mecca" when last on tour.

The Chauve-Souris company is playing at a $5 top and capacity has ruled on the roof for months. The expense of operating the company is said to be very small, the top salary, according to report, being $60 per week.

Some of the members of the cast who have been offered more money with other companies are said to have found themselves under a contract which they could not break and are forced to continue on the roof and the low salary continues.

The American Legion declares that every possible attempt to prevent the appearance of the company will be made. Their headquarters are to be heard from shortly.

TELEVIEW SHOWING AT SELWYN

The long heralded Televiews, new style of entertainment, arrived at the Selwyn Theatre on Wednesday night, proving to be motion pictures *a la* stereoscope brought up to date. No flat surfaces were seen on the screen, but an illusion of depth and solidity. The flicker has also been taken out by the invention.

Primarily the Teleview is designed to remove all of the objections to the movie and make the vision as near as possible as it experienced in nature. The invention part of the works is attached to each seat. A long flexible handle attaches the face-piece to a stand resting on the floor and it can be moved around to suit the vision. When adjusted it stays in place and does not have to be held. Inside of the contrivance is a shutter such as is attached to motion picture projection machines.

At the initial show some freak pictures were shown in order to illustrate the scope of the invention.

NAT'L THEATRE CO. INCORPORATES

The American National Theatre Company has been incorporated for the purpose of bringing the drama to its highest possibilities as both amusement and cultural forces. More than forty directors composed of well-known men of all walks of life and the incorporators are composed mostly of theatrical men.

Incorporators are: Nicolas Murray Butler, president of Columbia University; David Belasco, Otto H. Kahn, Lee Shubert, Augustus Thomas and Whitney Warren, architect.

A meeting of the directors is expected to be held in a few days at which various committees and officers will be appointed and elected to take charge of different branches. William Klein, attorney, filed the certificate of incorporation.

ARBUCKLE FILMS AT PARK

Despite threats of violence from the Ku Klux Klan and a number of other protests from the various civic organizations of the city, two comedies by Roscoe (Fatty) Arbuckle were shown at the Park Music Hall last Sunday. The comedies, which had been announced as new ones, turned out to be old Triangle films. They were "He Did and He Didn't" and "Fatty and Mabel Adrift."

This was the first showing of an Arbuckle film since the unfortunate Virginia Rappe tragedy. The films had been calculated to attract a record audience. As a matter of fact, the matinee drew a very scant assemblage, with the evening performance but a trifle better. No noticeable applause or sign of disapproval greeted the appearance of the comedian on the screen.

NAZIMOVA SHOW OPENS JAN. 11

Alla Nazimova will return to the legit stage in Wilmington, Delaware, Thursday evening, January 11, in "Dagmar," under the direction of Charles Bryant. Her supporting company will include Rita Kemble Cooper, Frances Nielsen and Gilbert Emery. The piece will play Baltimore and Washington before coming to Broadway.

STOCK AT THE BURGESS

The Burgess Theatre, as the old Criterion house at Putnam and Grand avenues, Brooklyn, is now known, will, on January 8, become a stock house. The Burgess Players will on that date begin an indefinite engagement there. "East Is West" will be the opening bill, with Hazel Burgess in the leading role.

REVIVING "SHERLOCK HOLMES"

William Gillette in a revival of the famous "Sherlock Holmes" will be seen in Philadelphia next week.

JANE COWL AS "JULIET"

TOLEDO, Jan. 1.—Ambition knows no obstacle or deterring advice, so Jane Cowl blossomed forth to achieve what she set out to do, and played "Juliet" in a Shakespearian production that was presented here by the Selwyns at the Auditorium Theatre on Friday night. Even though the fact that the beautiful and willowy heroine of the cinema was clarioned forth from house top to house top there was but a meagre audience on hand to welcome the dark-haired beauty into the mazes of Shakespeare that have attracted so many and crowned so few.

Miss Cowl is supported by a company of distinction, has a production that is intelligent in settings, which all enable her to give a traditional performance of "Romeo and Juliet." Physically she is an ideal Juliet. She is dark, slender and girlish, with a responsiveness of emotion and an ingenuous personality. She has much to start her on her way, much to offset the handicap of inexperience in blank verse. She does well, exceedingly well. She has a quick, eager grasp of the essentials of the role, brings out the lights, and shades with a charm and yet with a distinctive force and reads her lines with an expression that will have greater effect when she can play with the boldness of confidence. However, she was not a Juliet of historic value, on her initial performance, but by the time she reaches New York, she will be a Juliet of rare quality and should rank with the contemporaneous players of the immortal role. Rollo Peters was an effective Romeo, but, like Miss Cowl, he, too, was evidently suffering from the nervousness of a first night. Dennis King did splendid as Mercutio. Jessie Ralph did splendidly as nurse to Juliet. The other members of the cast appeared competent for their roles.

"MISS BUTTERFLY" OPENS

"Little Miss Butterfly," the Oliver Morosco musical comedy, signed by Ned Wayburn, opened at the Majestic Theatre, Buffalo, on New Year's night. This is a revised edition of the "Little Kangaroo," which was tried out a few weeks ago and in which James T. Powers was featured. The play has been entirely re-written with additions and changes to the book and new lyrics by Clifford Grey and some new music. In place of Powers the comedy parts have been divided and Frank Dobson and Florenz Ames, of the vaudeville team of Ames and Winthrop, are now doing the comedy.

REVAMPED SHOW TO TRY AGAIN

George M. Gatts is planning to make another try with Emma Dunn in "Her Happiness." The piece was tried out last month and was later hauled in for revision. Now that it has been practically re-written, rehearsals will be held this week and the piece will open out of town the following week. It is destined for a Broadway showing the latter part of the month.

CAWTHORNE RECUPERATING

Joseph Cawthorne, who was injured during the dress rehearsal of "The Bunch and Judy" in Philadelphia, and was forced to retire from the cast, is out of the hospital and has returned to his country home in New Jersey. When Cawthorne was forced out the piece Johnny Dooley was substituted and is now appearing with the piece at the Globe.

NEW McGUIRE SHOW

Sam H. Harris will shortly produce a new drama by William Anthony McQuire called "Beside the Shalomar." This will be the third McGuire piece to reach the metropolitan boards via the Harris office, the others being "Six Cylinder Love" and "It's a Boy." Casting for the new piece will begin within the near few weeks.

LAW SUING VAUDE. PRODUCERS

The H. Robert Law Studios filed suit in the Third District Municipal Court against Carlton Hoagland and Harry Carroll, for $857, which amount is claimed as balance due for scenery sold to Carroll and Hoagland for use in a vaudeville act.

ALEX CARR SUED FOR $50,000

Alleging that her ex-husband, Alexander Carr, the "Mawruss Perlmutter" of the well-known stage partnership of "Potash and Perlmutter," was guilty of breach of promise to remarry her, Mrs. Mary Carr, of No. 440 Riverside Drive, lately started an action to recover $50,000 damages.

The couple were married in 1903. In 1919 Mrs. Carr was granted a divorce by Justice Manning in the Nassau County Supreme Court, naming "a beautiful blonde" as co-respondent. The court allowed her $10,000 a year alimony for the first three years and $5,000 a year thereafter.

Mrs. Carr got her decree in October. In November Carr married Helen Cunningham, who obtained a divorce from him in December, 1921, on the grounds of cruelty.

Mrs. Mary Carr, through her attorney, Frederick E. Goldsmith, last May filed a petition with Supreme Court Justice Faber, in Brooklyn, asking Carr to explain the alleged arrearage of $17,933 in alimony. Carr was ordered to show cause why he should not be adjudged guilty of contempt of court. His attorneys obtained a week's continuance. Mrs. Carr alleges that then Carr took her for a ride through Central Park and said, "Mary, will you marry me?" She consented, she alleges. She claims that while she was preparing for their second honeymoon she was persuaded to sign a paper which she thought was a deed to their home in Rockville Center, L. I., but which, she alleges, was in reality a contract releasing Carr from the payment of all his back alimony.

On November 22 Mrs. Carr asked her attorneys to renew their application for contempt proceedings. They put in an appearance before Justice Lewis in Kings County Supreme Court and learned then, for the first time, they allege, through affidavit of Mr. Carr, that Mrs. Carr had signed a complete release. Mrs. Carr could not understand this until she remembered the deed to the Rockville Center home, according to Mr. Goldsmith.

Referee Thomas, who has held two hearings on Mrs. Carr's charge that she was a victim of fraud, has the case under advisement.

DELL STILL ON PAYROLL

Delano Dell has been withdrawn from the cast of "The Bunch and Judy" at the Globe Theatre, but is still drawing a salary of $300 a week from the Dillingham office. When the show was originally produced out of town Dell stood up very well in his part, but when it was revised for New York and Johnny Dooley was substituted for Joseph Cawthorne the part of Dell was rewritten and proved unsuitable for him. He remained in his part for two weeks when the Dillingham office thought that in justice to him he should be withdrawn from the cast. So all that Dell is compelled to do now is report to Manager John Slocum eight times a week and collect his contracted salary every Saturday.

EQUITY BALL NETTED $11,000

The annual Equity Ball, held at the Hotel Astor on Saturday evening, November 18, netted a profit of $11,000. The advance sale and gate receipts passed the $20,000 mark, but with the heavy outlay of expenses taken care of, the above figure remains as net profit. George Le Guerre, who handled the business arrangements, and Hassard Short, who staged the pageant and "Midnight Jollies," were presented with silver ink stands and cigarette cases by the Equity Council as a token of appreciation of their efforts in making the affair the brilliant success it was.

NEW NAME FOR "KANGAROO"

Prior to the opening of their new show in Buffalo last Monday night, The Morosco Holding Co., changed the title of "The Little Kangaroo" to "Lady Butterfly."

"INVISIBLE GUEST" OPENING

Whiteny McGregor will present "The Invisible Guest" at the Majestic Theatre, Buffalo, next Monday night. The play is by Victor E. Lambert and is scheduled to open in New York about January 15.

PRODUCING MANAGERS WANT "SCALPING" LEGISLATED ILLEGAL

With Ticket Speculators Done Away With A Central Agency Could Accomplish Its Purpose—Ziegfeld and Gest Only Dissenting Voices to Plan

Endeavors will be made by the Producing Managers' Association at the present session of the State Legislature in Albany to have a State law passed which would prohibit the sale of theatre tickets by speculators or agencies. If the managers' organization can get this legislation through, they figure that at the beginning of next season they will be able to operate a Central Ticket office for the sale of tickets to the public, without fear of having tickets fall into the hands of unscrupulous speculators.

The managers claim that more harm has been done to the theatres and amusements in New York by dishonest speculators than could be done by hundreds of attractions failing to catch on, or than could be done by any other inattentions on the part of the management. However, if they can get a bill through the present session, they claim that New York will benefit to the extent of having many large athletic events and football games in its midst, which it is unable to get now, due to the fact that speculators, through extortionate practice, are keeping them out of the city. The producers say that the annual Army-Navy football game has been taken from New York on account of the tactics of the speculators, but that if this nuisance is eliminated the football game will again be brought back to New York.

Just who the managers will get to sponsor the legislation in the Assembly or Senate has not been learned, but it is said that legislators who are close to theatrical interests will foster the measure.

The bill to be drawn, it is said, will carry a clause that will punish any vendor of tickets for theatrical entertainment, or other public amusement, at any price above the price marked or stamped on the ticket, with a fine not exceeding $500 and a jail sentence of not less than 30 days or more than six months, or both. If the legislation is passed with the punishment clause asked for, the managers feel that it will be but a short time before all of the speculators will be driven from business.

Last Friday a meeting was held by a subcommittee of the managers' organization in the offices of Sam H. Harris, president of the association, with five or six members present. These members have been working for more than two weeks on the plan of the Central Box office. They have been holding daily meetings during that period and at the Friday session reported that they had the problem in hand and would be in a position by the middle of this month to lay their whole plan before the organization for ratification.

It is the intention of this committee to place the entire operation of the new office under the direct supervision of Joe Le Blang, and that Le Blang will finance the project. According to the arrangements, Le Blang will incur the entire expense of establishing and operating the office, and will give a certain portion of the stock of the project to the P. M. A., without any cost to them.

The scope of the new office as the committee have worked it out will not only deal with the handling of the sale of tickets for theatres controlled by the P. M. A., but will also extend to the sale of tickets for the opera, prize fights and any sporting event that takes place in the city, at a fee of ten cents a ticket to the patron.

The managers feel that they cannot begin to operate a Central agency this season as there are too many buys for attractions held by the ticket agencies which cannot be cancelled or rescinded. However, the managers will not make any negotiations for buys by agencies for attractions that will open early next season or that are carried over from the present season, so that they will find no obstacle in their way which would prevent the handling of all seats at the Central office.

Outside of Florenz Ziegfeld and Morris Gest, the managers say they have no opposition to the Central plan, and they believe that when the plan is worked out and the office put into operation that Gest and Ziegfeld will be willing to interest themselves in the project. The organization will also invite those theatre owners who are not members of their organization to join so that they can avail themselves of the advantages of the Central office.

According to the plans of the managers, the legislative relief they are asking for would become effective and operative on July 1, so that in that way the operators of the legitimate agencies will have plenty of time to wind up their business affairs and suspend. Further developments will be made next week.

"KREISLER" CUTS PRICE

"Johannes Kreisler," the Selwyn's imported novelty with Ben-Ami at the Times Square, did not meet with the enthusiastic reception that the producers thought the daily press would give it. The Selwyns had scaled the house at a $4.40 top for the entire lower floor on weekdays and $5.50 for Saturday night and holidays, expecting that the demand would be more than the supply. But after the dailies had paid their tribute to the play the demand was not as much as the supply, with the result being the Selwyns were much disappointed and decided on a heavy newspaper campaign to stimulate interest in the mechanical play.

Prior to the opening the producers had canvassed the ticket brokers along Broadway and the latter agreed to buy $100,000 tickets for the run of the play. This money was advanced to the Selwyns and was used for preliminary production expense. Calculating the show to be a "knockout," the Selwyns permitted the brokers a full return privilege. This was taken advantage of on Christmas night when shortly before performance time the box office was deluged with returns.

As a result of the reception the play has received the Selwyns have decided to rescale the Times Square, making the weekday top $3.30 and the Saturday and holiday limit $4.40, a cut of one dollar on all prices, which goes into effect immediately.

THEATRE TREASURER BANKRUPT

Clarence Jacobson, of 165 West Eighty-third street, formerly treasurer of the Cort Theatre and a theatrical producer, was declared an involuntary bankrupt on the petition of Julius Schlefstein, Charles A. Levy and Charles Harris, in the United States District Court. The three claimed in their petition that Jacobson owed them a total of $1,000. Jacobson has been in the theatrical business since boyhood, his first position being with the late William Harris, as office boy.

GETS JUDGMENT FOR BACK SALARY

Sadie Kusell has obtained a judgment to the amount of $655.50 against Arthur J. Horowitz, theatrical agent, in the Fifth District Municipal Court.

Miss Kusell was formerly employed by Horowitz in the capacity of private secretary and through her attorneys, Kendler & Goldstein, of the Loew Building, sued the agent for back salary alleged to be due her.

ROAD SHOWS FOR TRENT

Walter Rosenberg will shortly withdraw the stock company playing at the Trent Theatre, Trenton, N. J., and in its stead present traveling attractions at the house beginning February 1. Rosenberg is also remodeling the Grand Theatre, now closed, and will reopen it as a picture theatre.

HOLIDAY RECEIPTS SMALL

CHICAGO, Dec. 30.—Although the usual holiday rush was anticipated during Christmas week, it was not up to expectations, with exceptions, of course. A heavy attendance was looked for on Christmas Day but it proved a disappointment to all the managers. Several new production opened this past week with Barney Bernard and Alexander Carr in "Partners Again" at the Selwyn, doing capacity business at every performance. This show has received excellent publicity and advertising and the critics have given it splendid notices; it looks like this play will remain in Chicago for many months.

Frances Starr in "Shore Leave" at the Powers was another star to give us a good comedy. It is typical of a Belasco production, but the writer has seen Miss Starr in other plays which have given this artiste greater opportunities. "The Demi-Virgin" opened at the La Salle but did not create the furore anticipated; Allan Pollock offered a new play called "Why, Certainly" at the Central which will serve him well for a while.

Sunday night will see the Illinois return as a legitimate theatre when "Orange Blossoms," a musical offering, will occupy this playhouse.

Richard Bennet in "He Who Gets Slapped" is still doing good business at the Playhouse, giving theatregoers a treat in some bits of splendid acting.

Several productions are scheduled to leave here week after next; they are: Al Jolson in "Bombo," the "Greenwich Village Follies" and the "Music Box Revue."

Other shows which will remain and doing well are: "Cat and the Canary" at the Princess; "Shuffle Along" at the Olympic; "Thank U" at the Cort; Frank Craven in "The First Year" at the Woods.

"Six Cylinder Love" is nearing the end of its run at the Harrison, and William Hodge in "For All of Us" has moved over to the Studebaker, where he is doing nicely. "The Book of Job," which is playing a brief engagement with special matinees at the Aryan Grotto, will be with us for awhile. Henry Miller and Ruth Chatterton in "La Tendresse" are not getting the attendance these stars deserve at the Blackstone.

NEWSBOYS FOR ROAD SHOW

TOLEDO, Jan. 1.—Toledo will continue to have road attractions at the Auditorium through the willingness of the Newsboys' Association to carry on the project.

The Newsboys' organization decided that, even though conditions have not been favorable for business here and attractions have not been plentiful, they would continue to play the legitimate attractions for the balance of the season. A meeting of the directors of the organization was held and it was decided to send a representative to New York this week for the purpose of transferring the booking franchise of the theatre from Herman Saxon to the trustees of the association, and to book first class attractions for the balance of the season.

A new manager will be selected to operate the theatre and his name is to be announced when the representative has obtained the transfer of the booking franchise in the Klaw & Erlanger and Shubert booking offices.

"VIRGINIA" COMING IN

"Virginia," the new musical comedy sponsored by the Shuberts, had its premiere in Wilmington last week. It is due for a metropolitan showing within a fortnight at a theatre to be announced later. The cast is headed by Tessa Kosta and includes Helen Shipman, Eva Davenport, Viola Gillette, Barnett Parker, J. Harold Murray, Harrison Brockbank and Benn Linn.

AMERICAN ACTORS SAIL

Harry (Zoup) Welch, Alma Adair, Lon Haskell and Tom Jones sailed Saturday on the *Olympic* to take part in a new show, as yet unnamed, that is to be produced by Jean Bedini at the Alhambra, London. George Robey, the English actor, will be the featured comedian. The show is to be staged by Seymour Felix. The book and lyrics are by William K. Wells and the music by Melville Morris.

SUES FOR BREACH OF CONTRACT

Minsky Theatrical Enterprizes, Inc., are named defendants in a suit filed in the Third District Municipal Court by Rosa Rosalia, singer, who seeks to recover $950 damages for breach of an agreement alleged to have been entered into between her and a representative of the Minsky organization.

According to Attorney Randolph M. Newman, who represents Miss Rosalia, his client was playing in a road company of the "Greenwich Village Follies" when a part in the Minsky show at the Park Theatre was offered her, which she accepted, with the understanding that it was a long engagement. Four days after she opened in the Minsky show she declares that she was dropped without sufficient cause. After consulting Attorney Newman, who advised her to talk to the Minskys in an effort to make them fulfill their agreement with her, she was taken on again for two more days under a verbal agreement that they would use her in motion pictures.

At the expiration of the two days, according to Attorney Newman, Miss Rosalia was asked to put her signature to a movie contract which she did. Later she learned that she had signed her name to a release, relieving the Minskys from any claim she might have upon them.

The answer filed by the Minsky Theatrical Enterprises was to the effect that they have a release from Miss Rosalia. Rosa Rosalia is at present in the revue at Midway Gardens, Brooklyn.

BOSTON CRITICS FOILED

BOSTON, Jan. 1.—Boston critics had one put over on them last week in the opening of "In the Springtime of Youth" at the Shubert Theatre. When the show closed in New York it was announced that Eleanore Griffith, one of the principals, would be withdrawn from the cast and Gladys Rogers was engaged to play her part. The program printed for the theatre bore the name of "Miss Rogers" for the former Griffith part. However, when the company arrived Miss Griffith was with it and on the opening performance appeared in her original role. The critics all spoke well of the performance given by Miss Rogers, and were not aware of the fact that Miss Griffith had appeared in the part. Miss Griffith after playing both Christmas performances left again for New York and Miss Rogers assumed the role.

SUNDAY SHOWS FOR NEWARK

Newark had its first performance of a legitimate attraction on a Sunday when "Molly Darling" opened its engagement at the Broad Street Theatre there on New Year's Eve. M. S. Schlesinger, who operates the house, decided that he would establish a precedent by inducting a Sunday performance into his New Year resolves. He agreed with the Chief of Police in Newark to donate a portion of the gross receipts for that performance to the Maternity Hospital. The house was sold out for the Sunday show early last week.

If no opposition is met with his endeavor of last Sunday, Schlesinger will establish a policy of attractions beginning their engagement in the house on Sunday night.

ZIEGFELD IN CLEVELAND

Florenz Ziegfeld, Jr., left on Monday for Cleveland, where his production "Sally" is playing this week. Ziegfeld will be with the company all week in Cleveland and journey with them to Chicago, where they open on Sunday night. For the Chicago engagement Ziegfeld has expended $35,000 to re-costume the entire production. "Sally" will play the time usually allotted to the "Ziegfeld Follies" each year at the Colonial.

"LOYALTIES" RECORD MATINEE

"Loyalties" established the gross record of receipts for the Wednesday matinee at the Gaiety Theatre last week by garnering $1,807.50. The regular capacity of the house is $1,777 a performance and the overage was obtained from standees.

AMUSEMENT STOCKS SHOW SIGNS OF BETTER SHOW BUSINESS

Trading Is Comparatively Quiet But All Are Holding Prices Well—Year's End Finds All at Fair Price

The end of 1922 found the amusement stocks striking a medium between their highs and lows for the year. Trading has been comparatively dull in amusement stocks throughout the year and the last week showed no quickening to any appreciable extent.

Famous Players, closing at 91⅞, was about 15 points shy of its high for the year, 107, and was about the same number of points above its low for the year, 75⅛. The present price is normal and serves more or less as an indication of the strength of the amusement stocks. Those who follow market conditions predict a banner year, with a return to conditions closely approximating the boom times immediately following the war. In any such movement the amusement stocks will be in the van, and Famous Players, with its imposing list of releases for the next six months, should show the way.

Loew's, Inc., is another amusement stock that has held its own through the year. Its high is 23¾, and its low, 11. It closed at 19, a point at which it has held firm for the last few weeks. There are some plans under way that call for an increased building program and it is thought that when the announcement is made public, the stock will rise higher than at any time during 1922.

The showing of Orpheum is not quite as encouraging as Loew, but is normal, nevertheless. During the year the stock went as high as 28 and as low as 12⅜. It closed the year at 19. With improved business conditions through the middle west, and an added efficiency in management, a greatly improved balance sheet is looked for this year and investors are optimistic.

The amusement stocks are more or less barometric, showing the way to prosperity long before the other stocks, but they are sluggish in their movements, and nothing but a real return to general well-being will cause them to make a definite rise.

"BARNUM WAS RIGHT" IS CLEVER

WASHINGTON, D. C., Jan. 2.—"Barnum Was Right," in its second edition in which John Meehan has collaborated with Philip Bartholomae, is now a farce melodrama with a crack mystery story wound around a clever comedy. A gunman, a detective, real and false jewels have their part and a hunt for hidden treasure is prominent.

A house on Long Island furnishes the scene for the treasure hunt and an idea that a fortune may be made out of the hunters arises in the mind of a young man of good family, who has started out to make his own way in the world. His theory is that "Barnum was right" when it comes down to business and one needs only to play upon that weakness of men and women and he will make all the money he wants.

The young man in the piece has arrived at the conclusion that a big inherited fortune is all wrong. This is the result of his experiences while in the war in France. Upon his discharge he returns to Long Island and accepts a place as waiter in a hotel. Here he meets Sylvia Locke, with whom he falls in love. He tells her of his hatred of the inheritance and of his determination to cut loose from it all. This pleases her greatly and has quite the contrary effect on her father. The upshot of the disagreement is that he takes over the Locke manor house and sets it up as a hotel after cleverly advertising a pirate gold story. There are many amusing situations in the play; one in particular is while in the search for gold a professor locates some golden champagne in the cellar.

The piece is too long and needs considerable revision, but it is clever and can easily be worked into fine playing form.

In the cast are Donald Brian, Marion Coakley, Neil Martin, Lilyan Tashman, Spencer Charters, Elwood Bostwick and others.

CARUSO COLLECTION TO BE SOLD

Wise & Seligsberg, attorneys for Mrs. Caruso, who is executrix of the late tenor's estate and guardian of three-year-old Gloria Caruso, have been authorized to arrange for the sale of a large collection of objects of art owned by the late Enrico Caruso. A catalogue de luxe is now in preparation and the sale will be held in February or early in March, under the direction of the American Art Association.

The tenor's collection included Limoges, enamels and Renaissance bronzes, some from the late J. P. Morgan sale; antique glass from 2000 B. C. to the fifth century A. D., and a considerable amount of Persian miniatures, rare coins, etc.

DE COURVILLE BANKRUPT

LONDON, Jan. 1.—Albert Peter De Courville, well known producer of girl and music extravaganzas, has been adjudged a bankrupt. His liabilities are said to be close to $500,000, with his only assets being an income derived from minor interests in several theatrical ventures, particularly a touring revue, "Smoke Rings."

De Courville was formerly a London journalist. Later he became secretary to Sir Edward Moss, and eventually was appointed manager of the Hippodrome at a salary of $5,000 per annum. He produced several productions at this house, including "Hullo, Ragtime," "Hello, Tango," "Zig-Zag" and "The Thirteenth Chair." The income derived from these productions netted De Courville an income of $60,000 yearly.

In 1919 his contract with Moss expired and he went into the producing game on his own. He subsequently lost heavily on "Piff Paff" and an ill fated Canadian venture.

STOCK RECORD BROKEN

WASHINGTON, Jan. 2.—"Abie's Irish Rose" began its sixth week at the President Theatre last night and broke all records here for a vehicle being played by a stock company here. From the start this comedy has caught on and the theatre has been playing to practically capacity audiences since the beginning of the run of the play. Arthur Lealie Smith, manager of the company, asserts that the play will remain at the house for at least another six weeks, as he has theatre parties and reservations which will enable him to play to big audiences during that time. Henry Duffy is playing the "Solomon Levi" role which was originated by Alfred H. White with the New York company. Other leading players are Eileen Wilson, Guy D'Ennery and John Carmody.

"POLLY PREFERRED" OPENS

HARTFORD, Jan. 1.—"Polly Preferred," a new comedy by Guy Bolton and Winchell Smith, produced by Smith and Comstock and Gest, was presented at the Parson's Theatre on Thursday night. The theatre was crowded due to a benefit for the Virginia T. Smith Memorial Fund, established by Winchell Smith's mother about 30 years ago. The principal roles are interpreted by William Halligan, Thomas W. Ross and Genevieve Tobin. The play will open at the Little Theatre, New York, on January 9. William Halligan jumped into the show with few rehearsals, having previously been cast for Jack Lait's "Kiss Me," formerly called "Genevieve," which is now in rehearsal.

ICE SHOW FOR SUNKEN GARDENS

Thomas Healy's Sunken Gardens, at Broadway and Ninety-fifth street, which is now being operated as a dance palace, will be reconverted into a restaurant the latter part of January and will be operated jointly by Healy and John Wagoner, formerly general manager of Reisenweber's.

Healy's Golden Glades, Columbus avenue and Sixty-sixth street, was one of the best known night places in the city until the prohibition law shot business to pieces. Healy abandoned his ice skating revue last Spring and converted the Glades into a number of banquet rooms. The restaurant on the main floor passed into control of Maurice and Fitzgerald, former Healy employees, with the Balconades Ballroom being converted into a dance palace and operated by Busoni, the orchestra man.

Several years ago Healy acquired a lease of the old Astor Market, running on Broadway from Ninety-fifth to Ninety-sixth street. Upon the site he erected the Symphony Theatre and below he attempted a public ice rink. The latter venture did not catch on, so Healy immediately turned the place into a restaurant. The place being already equipped with a freezing plant, Healy and Wagoner plan to revive the combination ice skating and girly floor shows as the chief entertainment feature of their new enterprise.

The Sunken Galleries is in a much better location than the Golden Glades, being in the heart of the uptown theatre district and having the Shubert-Riviera, Keith's Riverside and several other theatres to draw patronage from. Then, too, it is on the main stem, and can grab the uptown transients coming and going.

HAYAKAWA PLAY SCORES

WILMINGTON, Del., Dec. 29.—"Tiger Lily," a three-act melodrama by Fred de Gresac, starring Sessue Hayakawa, opened at the Playhouse here last night and looks to be headed for Broadway success. This is the first time that the Japanese star has essayed a speaking role in English, although he has long been a favorite in the American films. The part that he has to play in this melodrama of life in San Francisco's Chinatown is so full of histrionic opportunity and Hayakawa handles it so well that there is every probability of his popularity increasing.

Tiger Lily, the role played by Hayakawa, is a Chinese apothecary, distiller of herbal perfumes, medicines and poisons. Most of his dealings are against the law and he works in such a mysterious manner and has such fame as a chemist that he is feared by the entire Chinese section. He falls in love with Lotus Sen, adopted daughter of Ching Wong, wealthy curio dealer and opium smuggler, and from this evolves the conflicting passions that give the play its appeal. The ending is of the "happy" type, but is logical.

Naturally Hayakawa has the best part and he plays it in an admirable manner. The rest of the cast is well balanced and well chosen and offer him excellent support. Others in the cast besides the Japanese are Leslie King, Quid Paulson, Fay Courtenay, Harry Lewellyn, Mary Carroll, Frank M. Thomas, William Holden, Jane Ellison, Gladys Valerie and Ferike Boros.

WHERE IS JOHN W. KELLY?

A number of Harvard graduates of the classes of 1906 and 1907 are endeavoring to find some trace of John W. Kelly, who for several seasons played in the Southern and Marlow company, and who afterward was connected with the directing department of a film corporation.

In the Harvard class of 1906, he is listed among missing men, and a number of his old friends and classmates are trying to find him. Any information regarding him, if sent to THE CLIPPER will be forwarded to his enquiring friends.

FAVERSHAM TO PRODUCE

William Faversham, now in vaudeville, will be the producer and artistic director of a new company that will begin operations in the spring. He plans to present five plays each season, in some of which he will personally appear.

EQUITY BALL A BIG SUCCESS

CHICAGO, Jan. 1.—The Annual Equity Ball, which was held Saturday night in the Armory at Michigan avenue and Sixteenth street, proved to be not only a tremendous social success, but a success from a financial point of view as well.

The second annual event of this kind was treated splendidly by Chicago. The newspapers enthused over the event in advance, society gave it its sanction, and theatrical folk did themselves credit by their efforts and patronage. The show given was more than worth the price of admission, while the ball was an event which would command the admission charged under ordinary circumstances. Besides this it was all done in the sweet name of charity. More than $7,000 was expended for decorations.

The show itself was called "The Midnight Jollies," just as it was last year. This entertainment was staged by Joseph Santley and opened with a prologue in which June Walker was "Jack," Ivy Sawyer "Jill," Dorothy Ruggles "the New Year," and Gus Alexandra "the snow-man." Prominent in this number were the girls from the Greenwich Village Follies and from the "Music Box Revue."

"The Jollies" proper were Carlos and Inez, Three Brox Sisters, Chester Hale, Elizabeth Murray, Mlle. Marquita and Frank Gil; Nora Bayes, assisted by Dudley Wilkinson, Donald Kerr and Effie Weston, Bird Millman, Anna Ludmiller, Solly Ward, Rose Rolanda, and Florence Moore. "The Strutters" were Ernest Truex, Joe E. Brown, Joseph Santley, Ralph Morgan, Barney Bernard, Bobby Watson, Hugh Cameron and Glenn Anders.

"The March of the Men of Equity," staged by Hazzard Short, with an ode written by Joseph Herbert and set to music by Henry Hadley, proved a decided success. The "March of the Women of Equity," with Hazel Dawn as "The Spirit of Equity," and Luise Prussing as the "Star of Equity," with an American flag upheld by many prominent women of the profession, rivalled it in popularity.

An Equity orchestra of twenty-five men, under the direction of William Lorraine and Paul Schindler, and Cope Harvey's Orchestra, contributed to the pleasure of the entertainment. Irving Carpenter, Gus Buell and Desmond Gallagher, assisted Joseph Santley in the direction of the stage. Frank Dare, secretary of Equity at Chicago, was prominent in the general arrangement of the affair and was given splendid support. Berton Churchill and his associate members of the floor committee conducted the affair in a way that won general commendation.

"ROBIN HOOD" FOR CAPITOL

"Robin Hood," which closes at the Lyric Theatre on Sunday night, will have a two-week layoff and then come to the Capitol Theatre on January 21 for an indefinite run. Beginning with the Capitol engagement the film will pass from the Douglas Fairbanks office to the control of the United Artists.

JULIAN ELTINGE

Julian Eltinge, whose picture adorns this week's cover of the CLIPPER, has returned to vaudeville playing for the B. F. Keith and Orpheum circuits. Eltinge was somewhat of a sensation again at the Palace, Chicago, the week of December 17. O. L. Hall, in the Chicago *Journal*, had this to say about Eltinge during his engagement at the Palace that week:

"Julian Eltinge, of much billowy beauty, compressed within the secret articles of wear which beget a curvilinear silhouette, embellishes with many feminine types, in his mimetic fashion, the billtopper's high office at the Palace. There probably never were on land or sea young women of such elegance of manner as those "impersonated" by Eltinge. He paints the lily and gilds the nugget making every woman a Lady. He dresses them up like Christmas trees and gives each a soprano voice with bass notes in it.

There are other female impersonators, so-called, in this assorted world, but Eltinge is one of the very few, if not the only one, whose playing has suggested to all his beholders applause instead of murder. He wears silks and laces like a mannequin, and croons as sentimentally as the girl in the other end of the canoe on a moonlit night, yet so positively masculine and mighty is he that one feels he could lay a hand on either side of the proscenium and shake down the steel frame of the substantial Palace. There is something Samsonian about this first member of the impersonators' Sorosis."

COMPETITION FOR THEATRES WILL WEED OUT WEAK SHOWS

Those That Have Held On Through Holiday Business Due to Stop Any Time—Will be Replaced by Others That Have Been Waiting to Come In

There will be many changes in the attractions playing at the Broadway theatres during the present month. The week gone by and the present have proven "saviors" for the producers of shows which have been "just" hanging on. However, with conditions reaching normalcy again, these attractions will find it tough sledding, and will have to evacuate to allow attractions which have been waiting to come in for the past month or two to get settled along the Rialto.

The first of the attractions to get away for the New Year was "Thin Ice," which cleared from the Belmont Theatre to make way for "Fashions for Men," which was compelled to vacate the National Theatre for the opening of Winthrop Ames' production, "Will Shakespeare," on Monday night.

This week three, if not four, attractions will be marked off the Broadway slate. Madge Kennedy in "Spite Corner" will vacate the Little Theatre on Saturday and on Monday the Ray Goetz-Winchell Smith production, "Polly Preferred," will open at that house. "Why Men Leave Home" will also be withdrawn on Saturday night from the Morosco Theatre and on Monday the Morosco Holding Company will present Leo Carillo in the rehabilitated production of "Mike Angelo." "Whispering Wires," the mystery play at the Forty-ninth Street Theatre, will also haul anchor on Saturday night to allow Max Marcin to present the new Aaron Hoffman play "Give and Take" there on Monday night.

Another play which will probably conclude its Broadway career is the Le Maire-Davidow production "Our Nell" at the Bayes Theatre. This attraction has been hanging on from week to week in expectations of establishing itself, but its producers feel that their effort was unnecessary and will relegate this play to the discard.

There are a number of other attractions which will no doubt conclude their Broadway career during the current month. It is more than likely that "The Love Child" will complete its stay at the George M. Cohan Theatre by the end of the month and when February is ushered in Miss Laurette Taylor will tenant the house with her new play, "Humoresque." "The Bunch and Judy," which is at the Globe Theatre, will probably also wind up its metropolitan engagement at the end of the month. Tickets are on sale up to the last week of the month, but it is understood that Mr. Dillingham is holding his play there until he can obtain another profitable attraction to succeed it.

There are several new musical shows opening this month out of town, and if any of these look likely no doubt they will find their way into the Globe. The George Lederer production "A Pair of Peaches" which opens the middle of this month, it is said might be chosen for the house. "Fashions for Men," which moved to the Belmont is in that house on a guaranteed rental and will probably stay the entire month. "It Is the Law," which is tenanting the Ritz, has already gone into the cut-rate offices and will probably wend its way out of that house during the course of the month. Guthrie McClintoc's production "Gringo," at the Comedy, has not come up to expectations and, having found its way into the Le Blang emporium, will undoubetdly have its stay limited at the house to the present month. "Listening In," at the Bijou, has been going along at this house to a steady weekly loss and it is quite doubtful whether its backers will care to "dig" weekly much longer, to keep the play before the New York public. Leo Ditrichstein's new play, "The Egotist," did not seem to catch on at the Thirty-ninth Street Theatre, and indications are that it will be withdrawn after four weeks. "The Lady in Ermine" in all probabilities will be taken out of the Ambassador during the month. The play has been doing a good business, but its overhead is of such proportions that the attraction cannot show a profit of any size in this house. "Blossom Time," at the Century, having gone through the holiday period will hardly linger over the current month as the attraction has been seen in New York for more than a year and played at several houses.

There are several other attractions current which are governed by a guarantee or stop limit, and it is more than likely that in case business falls down during the next two weeks these shows will be withdrawn.

Awaiting an opportunity to fill any vacancy that may exist among the Broadway theatres are Louis Werba's production of "Barnum Was Right," "Diana Comes to Town," "The Moreland Case," "Elsie," "Genevieve," "Virginia," "La Flame," "The Rear Car," "Annabelle," "The Green Scarab," "The Sporting Thing to Do," "Lola in Love," "Suspended Sentence," "The Tiger Lily," "Steam Roller Bender," "The Third Shot," "A Pair of Peaches," and "Lady Butterfly."

ROSE SUES FOR SONG SHARE

An action was started last week in the Supreme Court by Harry Rose through his attorneys, Kendler and Goldstein, of the Loew Building, in an effort to obtain from Newton Alexander an accounting of the royalties received from the song "It's a Wonderful World After All," in which composition Rose claims to have a half interest as his share for collaborating with Alexander.

The song is being used by Alexander in his act with the Leightner Sisters in "George White's Scandals," now on tour. Rose is well known as a vaudeville and cabaret entertainer.

Jack Mills, Inc., publishers of the song, have contracts only with Newton Alexander, according to Jack Mills, and he is the only writer of the song in their knowledge.

APPLY FOR MEMBERSHIP IN M.P.P.A.

Ager, Yellen & Bornstein have made application for membership in the Music Publishers' Protective Association and it is expected that the application will be favorably acted upon shortly.

CHORUS GIRL SUES MONTGOMERY

Suit for damages of $50,000 was brought against James Montgomery, author and producer, by Rita Rose, a chorus girl, in the Supreme Court of Kings County, last week, the plaintiff claiming that she was slandered by Montgomery. Miss Rose, who was a member of one of the "Irene" companies on tour, makes several charges against Montgomery, claiming among other things that he hounded her and kept her from securing work. She says that on July 7, 1922, the defendant "falsely and maliciously spoke of the plaintiff," as follows, the conversation being said to have taken place in the offices of the Vanderbilt Producing Company, on West Forty-eighth street: "She is a bad girl. * * * She is altogether no good, and disorganizes and corrupts every show she has ever been with. She says that the only way to hold a man is to have a baby with him."

Montgomery filed his answer to the complaint through his attorneys, O'Brien, Malvinskey & Driscoll. He issues a general denial of the plaintiff's charges, and a separate defense of truth. Rita Rose is represented by Ehrlich & Benjamin.

"LOLA IN LOVE" STARTS

WILKES-BARRE, Pa., Jan. 2.—"Lola in Love," a musical comedy of the Viennese type, with a cast headed by Fay Marbe, Hal Ford and Eddie Garvie, opened last Thursday at the Grand Theatre, proving to be a delightful comedy plus unusually good music well sung by the principals, and well played by the orchestra of twenty musicians with the show. The piece was produced by F. C. Coppicus, former concert manager.

Miss Marbe was in the role of a Spanish dancer and her singing, dancing and speaking lines were done equally clever. Hal Ford as a light comedian made an excellent appearance and had an easy style of working which put him across with a bang. His duets sung with Miss Marbe were always harmonious and their scenes were very effective.

Eddie Garvie had a free hand with his style of comedy and kept the house more than amused with his eccentric clowning. Lillian Rings revealed a pleasing voice of great range, while Florence Earle in the role of the mother-in-law proved herself capable.

When the usual chorus was expected, Anton Heindl directing an orchestra of twenty musicians, filled in instead, and their artistic efforts were productive of numerous encores.

The play is beautifully staged, mounted and the costumes gorgeous. Every player is to be commended for the care exercised in making every word distinctly clear, and on the whole contributing toward making "Lola in Love" one of the most charming musical plays ever shown at the Grand.

Several tuneful songs are apparently destined to become popular, including the numbers "Lola," "A Perfect Model for Your Arms," and the hit song, "Give Me One Day."

ONE NEW SHOW FOR PHILADELPHIA

PHILADELPHIA, Jan. 1.—"The Monster," which came to the Walnut tonight, is the only new attraction scheduled for the week. The hold-overs include Robert Mantell in Shakespearean and classic repertoire, a dramatic play, a comedy, an operetta and two musical revues. Next week, however, will bring forth three new productions and a revival of an old favorite.

"The Monster" is a mystery play by Crane Wilbur, which has been done in New York earlier in the season. The cast is headed by Howard Lang and included practically the same players who appeared with it during the New York run.

Helen Hayes, in "To the Ladies," entered upon her final week at the Garrick. "The Torch Bearers" will follow in at this house next Monday.

"The Passing Show of 1922," with Eugene and Willie Howard, enters upon its second week at the Shubert. The revue has been getting a good play and looks as though it will continue to get the money for the remainder of its limited run.

Robert Mantell will mobilize his strongest plays for the final week of his engagement at the Broad. William Gillette, in a revival of "Sherlock Holmes," will open here next week.

Pauline Frederick is in her final week of "The Guilty One" at the Adelphi, departing to make way for "The Cat and the Canary," which comes in next week.

THE "RED POPPY" CLOSES

The "Red Poppy," Henri Baron's production of Andre Picard's play, "Mon Homme," ended a short career at the Greenwich Village Theatre last Saturday night. The closing was sudden and unannounced. The cast were informed that the play would reopen next week at an uptown theatre.

Business since the opening of the show at the Village Theatre was very bad and the expense of carrying on the show was in excess to the maximum amount of money that could be grossed in the house. The play, in which Estelle Winwood was starred, had a cast of forty-six people, whose salary totaled around $4,000 a week. Baron had two downtown lawyers financing the venture and it is reported that they are out about $35,000 on the production up to date.

"MASKED WOMAN" SUIT FILED

Suit was filed last week in the Supreme Court against Al H. Woods by Nathan L. Amster, who asks that the producer be enjoined and restrained from using the title "The Masked Woman" for the play now running at the Eltinge Theatre. Also that an accounting be rendered by Woods and all profits realized from the show turned over to Amster, who claims to have prior rights to the title on the ground that he owns all rights to the novel entitled "The Masked Woman," written by Johnston McCulley. Attorneys for Woods, however, announce that they can prove their client's right to the title.

According to the papers filed by Gilbert, Hilborn & Raphael of 141 Broadway, attorneys for Amster, Johnston McCulley wrote a novel in 1920 entitled "The Masked Woman," which was published by William J. Watt. In 1921, after about 10,000 copies of the book were sold, Amster bought the dramatization and motion picture rights. When Woods produced his play in Atlantic City before bringing it to New York, Amster, through his attorneys, wrote Woods that he was infringing on his title, which he had given a commercial value and which had not been used before as a name for theatrical entertainment, and therefore he claimed exclusive right to the title "The Masked Woman."

When the play opened in New York Amster brought his injunction proceedings against Woods, and Supreme Court Justice Gavegan gave counsel for Woods until January 3 in which to file an answer.

In the answer, Woods says that early in 1922 his attention was called to a play being performed in Paris in the French language, entitled "La Femme Masquee," by M. Charles Mere. He opened negotiations for the play and acquired the rights to produce the English version of the piece.

Woods also sets forth that there is no similarity in the story of the novel owned by Amster and his play, and that the title of the play is named after the chief character. In 1916, Woods points out, a motion picture of the title in question was produced by the Universal Film Manufacturing Company; that in 1908 in London a play was called "The Masked Girl," and some time ago Street & Smith published a book called "The Masked Lady."

Another point is the fact that the actual sale of the novel owned by Amster is said to have reached 9,700 copies which is not generally conceded to be enough to call a novel popular, and the title made of great commercial value. No competition is said to exist between the play and novel, in view of the fact that the novel is not popular. Woods also claims he spent over $35,000 in producing his play prior to receiving word that his title was an infringement.

WOODS TO DO "KISS ME"

"Kiss Me," which is the new title for "Genevieve," a musical comedy for which Jack Lait supplied the book and George Meyer, Sam Lewis and Joe Young furnished the music and lyrics, after a somewhat hazardous career will be produced by Al H. Woods.

The show went into rehearsal several weeks ago and George Whiting, whose wife, Sadie Burt, is being featured in the show, had procured a friend to sponsor the attraction financially. However, about ten days ago the backer withdrew and announcement was made that the show would not be staked. However, shortly afterward a meeting was held between Whiting, Young, Meyer and Lewis, which resulted in the quartette agreeing to finance the show. Several days later overtures were made to Al Woods to handle the production and interest himself financially. It is understood that Woods would not interest himself financially, but he told Whiting and his associates that he would be willing to sponsor the production and handle the business end and bookings for the attraction, to which the four men agreed.

Lait is only to participate in the author's royalties. Nat Phillips is putting on the book and Sammy Lee is staging the numbers and is to be reimbursed for his services by receiving two per cent of the gross intake of the show.

VAUDEVILLE

KEITH COLLEGE RE-ORGANIZING ORCHESTRAS

MEN GIVEN SPECIAL TRAINING

The new orchestra consisting of graduate musicians from the B. F. Keith College of Theatrical Music, having proved a great success at the Royal Theatre, a general reorganization will take place in all the Keith, Moss and Proctor orchestras, during the coming season, and before the new year shall have passed on every orchestra on the circuit will consist entirely of men who have been through a thorough course of theatrical music, under the direction of Stanley W. Lawton, dean of the Keith musical college.

This does not mean that the present men shall all be let out, as all men employed in the Keith and affiliated theatres are required to enroll as students in the college. The men are given a course in how to play one type of music for a hat-throwing act, this type for an acrobat, this for a dramatic sketch, another kind for a comedian, etc., embracing every type of act done on the vaudeville stage. In addition to this, soloists are also being trained, so that acts requiring a flute for vocal pyrotechnics will have the aid of a man who knows his business, or any other musical solo required. The incidental music necessary to help sell any kind of motion picture is also being given thorough consideration.

It is not the intention of the Keith college to discharge a man who is not sufficiently finished or polished in the art of playing his particular instrument. Instead this person is given particular individual attention by a master of that instrument, recruited from the concert stage, or Damrosch's orchestra. The men are required to put in a certain number of hours each week at the college, which is situated at B. S. Moss' Regent Theatre.

As the necessary amount of men for a complete orchestra become proficient enough to be called "graduates," each batch will be taken and placed into a theatre, while the men whose places they fill will be moved into the houses which the new orchestra's aggregation has just vacated. This method will be carried out until every theatre affiliated with the B. F. Keith circuit will have an orchestra consisting entirely of "graduate musicians" who have been trained in every phase of music necessary to the theatre.

ASTORIA TO DROP UNIT SHOWS

The Astoria Theatre, which now plays Shubert units for the first half of the week and Loew vaudeville for the last half, will come into the full control of the Loew circuit on January 8, when the Shubert units will be dropped. Beginning on that day the Loew office will book the house with vaudeville for each half of the week, playing six acts and a feature picture each half. Three shows a day will be given. The name of Loew will also go up over the house.

When Fally Markus booked the Astoria it was considered poison to acts who played it and desired to play the Keith circuit after. Under the Loew direction, however, the Astoria will be removed from the opposition class.

CONTESTS FOR COLISEUM

B. S. Moss' Coliseum Theatre will inaugurate a new series of "Opportunity Contests" for the current season on Monday night, January 8. They will be held every Monday night thereafter. Harold Eldridge will direct the contests.

BANQUET FOR SAM KRAMER

CHICAGO, Dec. 30.—The Independent Agents of Chicago, an association recently formed, gave a banquet in honor of Sam Kramer, retiring president, at the Randolph hotel in Chicago on December 27 which was well attended. Mr. Kramer, who is closing up his agency business here, plans a visit to Honolulu, after which he will engage in business on the Pacific Coast. Mr. Kramer presided at the banquet, which was a highly enjoyable affair. Among the guests were Kenneth Fitzpatrick, of Fitzpatrick and McElroy; Sid Feisman, booking representative at the Loew Chicago office; Bert Cortelyou, an artists' representative dealing with W. V. W. A., and Warren Jones, representing the Brentlinger string of houses in Indiana.

KIDDIES AT 125TH ST. SHOW

Twenty kiddies, chaperoned by Sally Joy Brown, of the *Daily News*, were the guests of Manager Dave Robinson at Proctor's 125th Street Theatre last Friday afternoon. The little guests were entertained by the usual vaudeville and picture program, after which they were entertained back-stage at a special luncheon. A huge Christmas tree beaming with vari-colored lights supplied the essential yuletide setting for the joyous affair.

These kiddie parties are to be extended to the other theatres of the Proctor Circuit under the supervision of Miss Brown.

ORPHEUM GIVES DINNER

CHICAGO, Dec. 30.—The Orpheum Circuit gave their Christmas party on Christmas night in the Tiger Room of the Hotel Sherman and it proved to be even a more gala affair than last year. All the artists playing in Chicago were guests and many helped entertain. A buffet supper was served and music was furnished by several orchestras. Altogether it was a great "get together" night and the performers danced until the wee small hours of the morning.

ACTS AT THE CAPITOL

CHICAGO, Dec. 30.—The Capitol Theatre at Jackson, Mich., is playing five acts of vaudeville each half of this week and gave an extra performance on New Year's Eve, at which the Elks were present in large numbers. The first half show consisted of Olga's Leopards, Small's Military Revue, Skipper, Kenny & Reeves, Bobby Barnes and the Usher Quartette. The last half show is made up of Four Pierrots, Three Moran Sisters, Terry and Cronon, Clifford and Leslie and Four Acts.

SAXO. SEXTETTE ON FOX TIME

Fred Blondell's Broadway Saxo Sextette, who were featured with the unit show "Ritz Girls of 1922," opened on the Fox time last week with the Arliss-Frederick Revue. The roster of the act includes Fred Blondell, Ray Walker, Lou Harmin, Bill Woods, Ben Passman, Joe De Carlo, Ella Golden, Nell Wood, Midgie Morrison, Winnie Gibson, Moray Nielsen and Frances Vernon.

HELENE CAVERLY IN ACT

CHICAGO, Dec. 30.—Helene Caverly, who has been featured in pictures on the coast, is now in Chicago rehearsing a playlet for vaudeville. Miss Caverly will be assisted by a company of four, three men and another girl. The theme deals with the usual triangle, but has a twist with many funny situations.

ACTS GET PROCTOR ROUTE

A number of standard acts have been given routes over the Proctor Circuit. The list includes Mabel Ford and Band, Chic Sale, Juliet, Bernard Granville and Girls and May Wirth.

ORPHEUM TO DROP THREE WEEKS

DULUTH, LINCOLN AND SALT LAKE

CHICAGO, Jan. 1.—Three weeks will be dropped from the Orpheum circuit this month for the remainder of the season, two weeks being the Orpheum in Lincoln, Neb., and the Orpheum in Duluth, which will close on Saturday, January 6. The third week will be dropped when the Orpheum in Salt Lake City closes on January 24. No reason for the closing of these houses has been given.

The closing of the Salt Lake City house will cause a change in the opening date for the show at the Orpheum, Denver, which will be switched from a Tuesday opening to a Saturday opening beginning January 24. Denver will be the next jump on the circuit on the return tour from Los Angeles.

The change of opening date in Denver will also compel the show playing at the Orpheum house during the week prior to which the change goes into effect, to play from Tuesday until Friday night, instead of Tuesday until Monday night, as the new show opens on Saturday night. The acts which close on Friday will be booked into the various cities nearby, as the show does not travel intact from there on. The three days which they lose owing to the Friday closing will be filled in by the bookers on either the Western Vaudeville Managers Association or the Orpheum time.

Definite plans for the future of the three house which are being closed have not been made as yet. It is understood, however, that they will be dark for several weeks, and then leased either to stock companies, motion pictures or pop vaudeville concerns. The theatres will resume their regular big time Orpheum policies next season.

KEITH FAMILIES JOINING RELATIONS

Paul Dempsey, the booking agent, and brother to Jack Dempsey, booker with the Keith Vaudeville Exchange, was engaged to marry Margaret Hickey, secretary to her fiance's brother, last week. Miss Hickey is the sister of John Hickey, assistant to Harry Mandel, director of the Moss publicity department.

DREW POST HOLDING AFFAIR

The S. Rankin Drew Post, No. 340, of the American Legion, will hold an "Old-Members' Night" at Keene's Chop House on Staurday night, January 6. The doings, which are billed as "Back to Days of '49," are scheduled to start at 9.30 P. M.

BELLITT PRODUCING TABLOID

Henry Bellitt has placed a new musical tabloid, "So This Is Broadway," in rehearsal. The piece is from the pen of Sidney Lazarus. Pan Travers will head the cast and will have four other players in her support. The production is being prepared for Keith vaudeville.

ROBBINS BOOKING PLAZA

The Plaza Theatre, Bridgeport, Conn., using five vaudeville acts each half, is now being booked by John A. Robbins. The house, which is owned and operated by Joseph Saperstein, formerly booked by Poli. Poli.

MARTIN BECK SAILING

Martin Beck, president of the Orpheum Circuit, will sail for Europe within the next few weeks, taking his wife with him.

N. V. A. COMPLAINTS

The original "Corinne" has again filed complaint against Corinne White who, despite many complaints and requests which have been made through the N. V. A., insists upon using the billing of "Corinne." Corinne claims that Miss White is fully aware of the fact that the billing belongs originally to her, and that under it she has built her reputation.

Harry Delf has filed complaint against Esther Le Rette, alleging that the girl left his act without giving him any notice.

Miss Le Rette has filed a counterclaim against Harry Delf in which she states that she left the act because Delf had wrongfully deducted $40 from her salary.

Gus Edwards complains against an act playing in vaudeville known as "School Days," stating that they are infringing on his title. The act is said to formerly have been played under the name of "Vacation Days."

LOUISE LOVELY IN VAUDEVILLE

Louise Lovely, the motion picture star, will open in Keith vaudeville at the Colonial Theatre on January 8, in a skit called "A Day at the Studio. She will be supported by Wilton Welch. In conjunction with her appearance at the Colonial, the Keith office has arranged to help draw business by taking motion pictures of the patrons of the Theatre on the stage every night, and of the children during each matinee. As a follow-up on the business, the motion pictures will be shown in the theatre during the following week.

It is also planned to repeat this stunt in all the big-time Keith houses in which Miss Lovely will appear, the stunt to be done after she has gone through her act.

HYDE REHEARSING NEW "FOLLIES"

Victor Hyde, who staged the recent series of neighborhood Follies for the Loew Theatres, is now rehearsing a similar feature for the Greater New York theatres. The cast of the new show, to be known as the "Greater New York Follies," will comprise players from the various neighborhood shows, grouped into one big show, and sent over the circuit of local houses.

The feature is calculated to be even a greater business getter than the previous neighborhood shows.

W. V. M. A. OPENS IN ST. LOUIS

CHICAGO, Dec. 30.—The Western Vaudeville Managers' Association has established a branch agency in St. Louis which has already secured the Hippodrome Theatre at Alton, Ill., and the Lincoln Theatre at Bellville, Ill., and which expects to secure much of the vaudeville bookings of that section. Joseph Erber is in charge of the new office. The houses in that territory are being given three splits a week, which means that three different acts come to the houses three different times each week. The development of association bookings in that section will deplete the activities of the Bentley and Diamond Agencies.

PRIMROSE ACT IN SOUTH

The Primrose Minstrels, headed by Mrs. George Primrose, who recently completed a twelve-week engagement in the local Loew theatres, opened on the Southern time last Monday. The Malloy Twins, who formerly appeared with the late minstrel, have been added to the act and are doing the soft shoe dance made famous by Primrose.

WM. S. HART IN KEITH VAUDEVILLE

William S. Hart, the motion picture star, will open in Keith vaudeville shortly, with a dramatic sketch. Harry Weber is directing the vaudeville tour of "Two-Gun Bill."

Maley and Singer are playing the Loew time, introducing "Spark Plug" in their new comedy act.

VAUDEVILLE

VAUDEVILLE REVIEWS

COLONIAL

Another corking good show, which Charles De Wald, manager of this house, and Johnny Collins, who books the shows here, have every reason to be proud of. It didn't play as well as it undoubtedly will for the rest of the week, on the opening matinee, and through no fault of the arrangement, or the artists themselves. Business was off, and those who make up the attendance were half asleep, probably from too much "New Year's Eve" celebrating.

Baggett and Sheldon were the openers, and do a great routine of club-juggling and hat-throwing. The two are likeable, and worked conscientiously.

Dixie Hamilton went through her routine of songs with an attitude which meant to say, "Well,—no matter how many hangovers there are, I'm going to make them wake up." She put all the vim and pep possible in the delivery of her numbers, which she does well, but made a mistake in forcing the encore.

"When Love Is Young" would be a great act, as done by Tom Douglas and Lillian Ross, who have capable support in Sydney Sheppard and Ralph E. Bushman. We say "would be," for it seems that the entire cast, while being excellent types, and good actors, try to spoil it by rushing through the act as fast as possible. Each one steps on the other one's lines, none of them seem to know that it is necessary to wait for a laugh, in fact, Bushman particularly killed more laughs in his hurry to say his lines than anything else could. Douglas, himself, has a bad habit of swallowing his words at times, and leaves what he has said to the imagination of the audience. With more care in the speaking of their lines, and a little more patience, the act would score twice as many laughs as it does. The finish was spoiled slightly on Monday afternoon, by the absence of the rain effect.

Jim Toney and Ann Norman are ordinarily the most popular act which plays at this house, and it was a big surprise to see them "flop," for there is no disguising that fact by saying "they didn't go as well as usual." For in comparison to what they usually do, "flop," and a miserable one, is the only thing that describes what happened Monday afternoon. The act is essentially the same as always, but some of their best bits where cut in length.

Paul Specht and his Monte Carlo Orchestra were the hit of the show, and even Specht didn't go as well as he will later in the week. The fact that one of his best soloists was suddenly taken ill with pneumonia upset Specht, and handicapped him slightly. However, the idea of the act, and the routining, will make it "the best," after a week to smooth over the rough spots. The men should all be brought down further to the front of the stage, for one thing. The easel would be better placed down in one, for it was hidden as placed on Monday afternoon. The opening, "The Evolution of the Modern Dance Orchestra" is a wonderful idea, but needs some speeding up. This can easily be done with one or two numbers cut, and the waits between each number deleted. These flaws, however, are but the ordinary ones in a new act. From a viewpoint of "something different" in orchestras, and wonderful music, Specht is in a class by himself.

The Runaway Four opened the second half. They managed to inject enough pep into the audience, with their comedy and acrobatic work, to make it great for themselves and easier for the rest of the bill.

Vera Gordon offered "America," in which she is supported by two men and a girl, Nevda Gordon, who, judging by looks and voice, is the daughter of Vera. It's fairly well written, but not quite as effective for Miss Gordon as "Lullaby" was.

Tom Smith was a solid laugh from start to finish. A great performer, with plenty of ability and material, and can easily dispense with the "nip-ups," which are done much more effectively by Demarest, regardless of origin. Booth and Nina closed the show. G. J. H.

PALACE

Let us hope that the first show of the New Year at the Palace is no indication of how other shows will run throughout the year. The performance Monday afternoon was more or less a temporary arrangement.

Gilbert Wells failed to appear in the second spot, and Jean Granese and Brother Charlie did not arrive in time to replace him. Subsequent shows will include the Graneses, however. Deagon and Mack filled in for Jack Wilson in the next to closing spot, the team doubling from the Riverside. Comedy did not predominate on the bill.

Mons. and Mme. Alf. W. Loyal's intelligent French poodle "Toque" and other dogs of similar breed provided pleasing entertainment as the initial offering. The type of stunts done by the dogs were not the kind that needs a flash of the whip, nor the kind that puts too much of a strain on the animals.

"Topics of the Day" film acted as a pinch hitter until the stage was set for Mabel Ford, with Golden and West-Doll Sisters, and her five-piece orchestra, billed for the third spot. As usual, Miss Ford worked tirelessly in her novelty dancing act, which is characterized with speed, cleverness and real steps. Miss Ford received a bouquet of flowers and sprung a nifty gag by way of showing her appreciation of the applause.

Miss Patricola sang several selections in her melodious soprano voice, adding a bit of violin accompaniment for variety. Getting under way, she sang two of the songs she has recorded for phonograph records, which were comedy numbers that went over strong. Miss Patricola is a comedienne that strikes a happy medium between the jazz specialists and the more quiet type of singers.

"Twilight," by Blanche Merrill, was the exceedingly interesting vehicle of Mollie Fuller and Company that received an ovation not based on sentiment but on the highly entertaining qualities of the offering. Supporting Miss Fuller are Harriet Marlot in the role of a landlady, and Edward Graham, a wow as Bert Savoy. Miss Fuller is herself a former stage star who believes herself forgotten by her friends. At Mrs. Upanatem, where she is stopping, she is rescued by Bert Savoy in the person of Graham. Miss Marlot also gathered no end of laughs.

The second half was opened by the Dolly Sisters, with Harry Richman at the piano, and their brother, Edward Dolly. The sisters opened with a jazz dance, followed by a waltz creation. Later they did a Parisian slum scene with Edward Dolly, who proved to be fairly capable. The "Pony Trot" done by the Dolly trio was a novelty dance affair. Richman is always a dependable mainstay at the piano and he filled in the intervals with songs, etc. For an encore the company did some comedy verses, heard before, in a tintype pose. Not a bad offering if the public is not led to expect too much of the sisters.

Vivienne Siegel and Harry Carroll, held over for a second week, varied their routine to some extent, with Miss Segal dominating the offering as a prima donna much more than she did last week. Her gowns, while attractive, were not very adaptable for her type of beauty.

The comedy act of the bill was Harry Conley with Naomi Ray, doing their "Rice and Old Shoes" act for their usual hit.

Deagon and Mack filled the next to closing spot, with comedy, singing and dancing, in place of Jack Wilson.

Monroe and Grant closed the show with a novelty bouncing act. M. H. S.

CENTRAL

There is a lot of good entertainment in "Main Street Follies" this week.

The show opened with a number called "The Birth of Jazz," which we feared was another of those prologue things but which happily turned out to be a dancing opening without a single word being spoken and built around what we consider a new idea, the dancing girls coming out of an incubator. As far as the dancing is concerned, the girls are fine and they show some new steps. They are ably led by a slender young lady, Miss Violet McKee, who does some fast high kicking that got her a hand in the middle of her number.

Leo Burns and Tom Foran are a pair of dancers who open with a sort of Smith Brothers disguise and sing about being burglars but not breaking the law. They also do an English bit. It seems to us that Masters and Kraft used the same material at one time or other. Their dancing is neat and they finish well.

Fred Ardath and Company got the first real laughs on the bill with an act called "Peacock Alley." Ardath does a drunk who is afraid to face his wife. The wife is well done by Jean Dolce and Joe Errico plays the part of the friend who tells Ardath what to tell his wife in order to get out of it. Ardath has a hiccough that is so natural that we could almost smell a whiskey-breath. He plays the part of the drunk to perfection.

The Three Dolce Sisters, a singing team somehow reminiscent of the Sunday night social at Squash Corners, dug up some old favorites with the grave-mold still on them. The voices are not bad but the act is poorly staged. Great with subdued lights and sitting grouped, but they shouldn't step.

Joe Morris and Flo Campbell presented a fine act. Morris is a fine nut comedian of the dumb type and Miss Campbell is a pretty songstress with a pleasing voice who knows how to put her numbers over. She does a fine rendition of "Homesick" and does well as straight for Morris. His skating bit was very funny, as was his knitting. He pulled a funny one when he stopped the orchestra in the middle of a chorus and told them what the song was all about, not seeing the necessity for singing the rest of it.

Rush Ling Toy finished the first half with his exhibition of Chinese magic. Using a lot of the routine tricks and apparatus he yet got some great effects out of his work. It was mystifying and dramatically staged and got the usual results. His "Burning a Woman Alive" is done without flames.

The second half of the show is the revue portion and contains some high spots that are high and some low spots that are low. This portion opens with a prologue done by Joe Morris as Mr. Public, Jean Dolce as Miss Public, William Singer as The Plot and Miss Gertrude Parnell as the usher. The Plot tells them that he has been thrown out and the cue line is "My God, another revue." That about tells the story. There is one real novelty in the revue portion. That is, having a litter of real, live pigs trot about the stage in order to give local atmosphere to the farm scene.

In this half La Follette does some fine protean work in a number called "The Arrest," making several changes right in front of the audience with lightning rapidity.

The De Luxe jail scene suffers from lack of material. It might be made a great scene. As it is it is worse than so-so. There are some well-staged numbers throughout and some good work by Ardath, Morris, Miss Campbell, Miss McKee, and the other members of the company. An in and out show with more in than out. C. C.

81ST STREET THEATRE

A gala bill of holiday features and the screen version of Fay Bainter's stage success, "East Is West," with Constance Talmadge in the stellar role, comprised the first bill of the new year at this house.

Manager Lewis has transplanted a bit of the picturesque orient to upper Broadway to serve as an artistic ballyhoo for the showing of the "East Is West" film. Chinese lanterns have been strung across the lobby, dwarfed tangerine trees have been grouped along the side walls and in the foyer back of the orchestra. The girl ushers and page boys have also been bedecked with Chinese costumes and wigs. An aroma of incense scents the theatre during the intermission, setting everybody right for the picture.

George and Ray Perry opened the show with "Echoes from Dixieland." Both are accomplished banjoists and offer a series of syncopated numbers that readily set them pretty with the audience. They opened with a medley of old time southern melodies set to jazz tempo, followed with "Why Should I Cry Over You" and wound up with a medley of popular hits.

William Ebbs wowed them with his ventriloquial novelty. The ventriloquist enters with a regulation dummy. He carries on a repartee, which is brighter than the usual routine of this sort, and before getting half way through the act amazes the audience by using two separate and distinct voices. The dummy sings a chorus of a song while the control is swallowing a glass of wine. The house is panicked and everyone is ready to hand the ventriloquist credit of being the peer of them all, when Ebbs, a midget, hops out of the adjoining wicker table and exposes the hoax. Even though they have been humbugged, they enjoyed it and gave the act a great hand. The midget returned and did "Sunny Jim" for a finish.

"The China Blue Plate," by Jack Arnold, with music by A. Baldwin Sloane, presented by Milton Aborn, duplicated its previous success. The piece is a musical allegory, delightfully flavored with the fantasy of the orient, which accomplishes the feat of paralleling a near tragedy of today with a tragedy of Chinese folk-lore. A third rate couple are about to call off their engagement. The boy is peeved because his sweetie has been accepting the attentions of a man of wealth. The girl, blind to her wealthy admirer's motives, thinks her sweetheart a selfish cad because of his objection to her accepting favors from her new friend. They are threshing it out in a chop suey emporium. The man snatches a plate and is about to hurl it when the proprietor grabs it and tells the story depicted upon the china blue plate. A morality story follows depicting a girl who had sold herself for gold and her fate. Both relent and decided to forgive and forget over a sumptuous Chinese feat.

The act is interpreted by a cast of four exceptionally good players and is interspersed with some very pretty tunes. Matt Hanley does creditable acting in the rual role of the restaurant keeper and his supposed ancestor, Charles Compton and Maude Gray portray the estranged couple with a note of sincerity and handle several refrains to advantage. Richard Cramer handled the role of the tempter in a true villainous fashion.

Jack Norworth, assisted by Dorothy Adelphi, a titian-haired pianist, got over to good results with a new song repertoire. He did "Where the Dixie Cotton Grows" for an opener, followed with a melodramatic comedy number, "The Body in the Bag," "She Belongs to Me" and then went into a medley of his former song successes from "Honey Boy" to "Come Along, Mandy." For an encore he did a topical number called "People Like Us."

Bostock's Riding School, featuring Lillian St. Leon, closed the bill with an equestrienne novelty, "How Circus Riders Are Made," which went over well. E. J. B.

VAUDEVILLE

BROADWAY

One of the finest bills the Broadway has had in weeks opened on New Year's Day to less than half a house. The weather was depressing and the audience, for some unknown reason, was afraid to applaud.

Milla and William Reuter opened the entertainment with a fine hand-to-hand balancing act. The act is tastefully dressed and the two go through their stunts with ease. The man and the girl take turns in acting as understander and do equally well.

Bob Willis, with his funny line of Irish stories, most of which are new, is a treat. He puts a punch into his jokes and knows how to get the real ould-sod twist to his tongue. He can also put over a Hebrew dialect and has that knack of making his face fit the character he is impersonating. He finished with a serious little recitation about home that he does excellently and that is a sure applause getter.

Harry Stoddard, in his fifth week at the Broadway, evidently curtailed his act the first show, leaving out his "Streets of New York," which is one of the integral parts of his entertainment. He has added a new gold silk curtain that helps a good deal to dress up the act. The opening this week is of the heavy overture sort from which the band goes into "All Over Nothing at All." They followed this with "Open Your Arms, My Alabamy" with the saxophone singing a chorus. By some freak of geography the man who arranged the number put a cello solo in, the solo being "The Banks of the Wabash." Probably one of the Federal Reserve System. Otherwise the act scored as usual, considering the dead audience. The act has become a Broadway institution and well deserves to be.

Margie Coates with her collection of popular songs sung in a style of her own was also well received by the intimate, if not large, audience. Miss Coates is one of the best "blues" singers on the vaudeville stage and has a pleasing way of getting her songs over. Her voice is good and her interpretation of a number puts life into even the poorest song.

Venita Gould, offering imitations of familiar stars, really scored the applause hit of the bill, the audience being a little larger and a little more recovered from the night before by the time she got out there. In her repertoire are Julian Eltinge, George M. Cohan, Francine Larrimore, Ted Lewis, Pauline Lord, Gallagher and Shean, Al Jolson and Gilda Gray. Miss Gould is far better in her dramatic snatches than in her vocal numbers, which is saying a lot. Her "Meanest Man in the World" and her "Anna Christie" were gems that make one wonder why some producer doesn't offer this young lady a part in one of his shows. Miss Gould finishes with her imitation of "Everything Is Growing Dark on Old Broadway," done with the luminous gown effect employed by Gilda Gray in the current "Follies," and this went big, but she refused to return for a bow.

Wells, Virginia and West came out and almost killed themselves trying to wake the crowd up. They have a fine act and one that is a sure laugh getter, but their best gags died and their dances had to be steamed up in order to get a ripple. They were not discouraged, however, but kept right after them and at the finish, had the pleasure of hearing palm against palm right heartily. The fast finish is what got them. It would get anyone, for Buster West's dancing can only be seen when he does it, as it defies imitation.

Victoria and Dupree have a beautifully staged act and open as if it were a dancing act. After the opening waltz, which is unspectacular, but pleasing, they go into a fast exhibition of tumbling that ranks with the best. The act went over well and closed a fine bill.

Two other acts are on the bill at the Broadway this week but were lucky in not being forced to appear at this show. They are Faber and Bernet and Hall and Dexter.

C. C.

RIVERSIDE

We were disappointed to find a poor New Year's Day matinee. This house had the "breaks" all with it for the "S. R. O." sign. Bad weather, it seems, would force those seeking theatrical entertainment to patronize their respective neighborhood houses, and until matinee time it poured "pitchforks." Nevertheless, this house seemed to have suffered in the way of attendance, for only half an audience was on hand to witness the show's opening.

Paradoxical but true, the show didn't get a start when it did start, due to a wait caused by the setting of the Dutton act's ring. Waits before nearly every number gave the show an aspect of being slow and draggy. The program deviated from its printed sequence due to several acts not showing. Ruth Roye and the Newton Trio did not make an appearance. Ed. Janis & Co. was called in to fill the vacancy caused by the non-appearance of Ruth Roye, but Monday afternoon the show was still lacking a "closer."

When James Dutton & Co. opened, the act disclosed as pretty a picture as was ever reproduced on circus lithographs of equestrians. During an early part of the act's routine one of the girls slipped and became panic-stricken enough to scream. By sheer quick wit and presence of mind Mr. Dutton saved her from falling between the two horses used in the act. So quickly did the girl recuperate, and continue to go through the routine that it prompted the audience to acknowledge the great pluck and nerve of this artist, with applause. The act no sooner got under way again when she fell for the second time and was carried off the stage by Mr. Dutton, who was forced to terminate the act at this point.

Jones & Jones were in a tough spot for a comedy talking act. The audience were in no receptive mood for laughs. Therefore, one could not expect them to do much with an audience that was in a dull mood. The act should be spotted down further, as the boys have some very funny talk and the bill is lacking in comedy.

It remained for Ed. Janis & Co. to bolster up the proceedings. If we were to use a simile to describe this act we would say that Eddie is to "full stage" vaudeville what Elsie is to vaudeville "in one." The girl specialty dancer is of unusual type for one who does her routine of work. It is especially commendable when effected in her double numbers with Mr. Janis, and how that boy does handle her. The sister team's contribution, and the female pianist, who also plays a saxophone very well, are worthy of recognition.

Deagon & Mack followed and their "Original Smart Comedy Offering" couldn't have been improved upon. Gracie is as captivating as ever and as a foil and straight man Mr. Jack Mack has very few rivals. They were a panic.

Every once in a while you will see a dumb act get a spot on a bill and when they do you can expect to see something unusually good.

Miss Leitzel has this distinction and lives up to all expectations. This young lady, without the aid of song or story, can convey to the audience with her personality the things that others need to utilize speech for. She's an artist to her finger-tips. She stopped them cold.

Jane Dillon opened intermission with her character portrayals. She did very well considering the fact that she was interrupted several times by unnecessary noises from back stage.

Dooley & Morton held the next to closing spot and Gordon had them screaming at his knockabout falls as usual.

The Moscon's closed the show with their fast routine of dancing.

OWEN.

Hazel (Mickey) Mack, now with the Main Street Follies, was married last week to **John Morel** of the same company.

PALACE

(Chicago)

Another very strong vaudeville bill to be credited to the Palace, which has had exceptionally fine programs all this season. Every feature stands out in its class.

The Nagfys opened with a fire-eating act which is attractively presented and of an astonishing nature.

Harry Faber and Ursa McGowan have a flirtation offering which is full of bright jest and with singing and dancing of an entertaining nature.

Edith Taliaferro and Company, in "Under the Same Old Moon," have a skit which is elaborate from a scenic standpoint and unusually artistic, besides giving Miss Taliaferro an excellent opportunity to exhibit her histrionic wares.

Alexandria and his associates play the xylophone splendidly after a lot of fooling which found such favor here that it scored the applause hit of the bill.

Ivan Bankoff with Beth Cannon as his dancing pupil were a big success and in a curtain speech Bankoff pledged himself to return to Chicago some time after a contemplated trip around the world and found a dancing school here.

Frank North and Will Halliday presented the vaudeville classic, "Back to Wellington," and registered almost as strongly as when this act was yet new. It has an appeal which will never lose out.

Blossom Seely, although suffering with a cold, duplicated previous successes and won enthusiastic plaudits. Bennie Fields shared in her success.

Walter and Emily Walters held next to closing position to splendid advantage in a ventriloquistic offering which measures up fully to the responsibilities of the position on the bill.

Antonio and Mabelle Demarcos, with their Sheik Orchestra, which was of even more importance to the act than the dancing of the principals, closed the performance satisfactorily.

R. E. R.

GARRICK

(Chicago)

"Steppin' Around" holds the boards at this theatre this week, with few redeeming features. Frances White is the leader and she is undoubtedly the savior of the show. The show is one of the poorest this reviewer has seen. It starts with the Vintour Brothers, who do an ordinary acrobatic act requiring considerable strength. They were followed by Harry Bloom, who rendered a collection of popular songs. He apologized for a cold, from which he was evidently suffering. James C. Morton with Mamie and Alfred worked hard to provoke laughs, but failed to succeed in arousing anything like humor.

Harry Roye in a new dance divertissement with Margo Raffaro, Maida Du Fresne, Anita Stoops and Billee Maye offered an optical treat. Mme. Raffaro's costume was just enough to get by the censor. Harry Roye can dance and did some wonderful work in which he makes one wonder if he possessed the usual joints of the human being. The remaining three girls are pleasing and they did finely.

Frances White, with her inimitable bits of entertainment, walked off with the show. It was a wise move indeed in placing her with this unit and she is in a class all by herself and worked hard to keep up the interest in the show.

After intermission came the revue portion of the show. Morton clowns through the piece while Dan Healy and Harry Bloom work hard, but Frances White is the main attraction.

R. E. R.

Richard Keane, playing at the Broadway last week, had to cancel after Monday owing to a severe cold and infected tonsils. At one time he had a fever of 103. He will resume his route at the Franklin next week.

STATE LAKE

(Chicago)

A good show started the new year finely at the State Lake this week. Karoli Brothers opened the show with an acrobatic act which thrilled. Their balancing on ladders and poles that soared skyward was excellent and their work was appreciated.

Williams and Taylor, a couple of colored boys, held the second spot with some soft shoe and clog dancing that was executed in great shape. They also indulged in some hokum chatter and one sang a song in the style of the late Bert Williams.

"Yes Means No" is a sketch with a plot something like "Nothing But the Truth." The father bets the son that he cannot say "No" to everything while managing his business for a half hour and is to pay him a hundred dollars for every "No." This bet is made to prove to the son the value of being able to say "No" in business transactions. If one can overlook the inconsistencies of the sketch it is bound to furnish laughs in spite of the fact that it was rather poorly acted. The complications which ensue are as funny as they are ridiculous.

Allan Rogers and Leonora Allen offered a singing act that is far above those usually heard in vaudeville. Rogers has a fine tenor voice and Miss Allen a clear and limpid soprano. "Smiling Through" and "Roses of Picardy" along with some Southern songs were included in the act's repertoire. They deserved far more applause than they received.

Guy Voyer in a musical offering entitled "Marry Me" proved to be entertaining. The act is elaborately costumed and staged and the girls are attractive. It is a light offering but doubtless meant to be such.

Zuhn and Dreis were the comedy hit of the bill. Their stuff delivered in a droll, nonchalant manner evokes howls of laughter. They are salesmen of comedy to the last degree.

Lucas and Inez closed the show with some wonderful athletic work which held the audience in until the finish. The girl does some wonderful work.

Senator Murphy and Theodore Bekefi and company, ballet dancers, were not seen at this show.

R. E. R.

VAUDEVILLE AT THE GRAND

John E. Coutts of the firm of Coutts & Tennis in association with Walter Griffith are booking in vaudeville at the Grand, Hartford. They started Monday of this week with a seven act bill, playing three shows a day at popular prices. It is a three day stand and splits with the Academy, Newburgh, N. Y. The Grand formerly played the Shubert Units until recently. Chas Finberg will remain as manager of the house. Coutts is also interested in the Academy Newburgh and Griffith controls the vaudeville house in New Britain.

"K. K. K." WEEKS FOR THEATRES

The "K. K. K." week, billed in small letters as the Keith Komedy Karnival, which was held at the Broadway theatre recently, is to be held in all the Keith-Moss houses during the latter part of next month. A large amount of publicity was secured on the strength of the billing "K. K. K." with the present Ku Klux Klan agitation now going on.

PISANO BACK IN NEW YORK

General Pisano, the Sharpshooter, played a short season with the Santos & Artegus Circus last fall and has returned to New York. The General played some vaudeville dates in the South. He expects to locate in New York permanently.

EASTER HIGBEE REMAINS

Arthur Laning has made arrangements for Easter Higbee to remain with the "Mischief Makers" as prima donna. The show is playing Bridgeport this week.

VAUDEVILLE

FIFTH AVENUE

(Last Half)

"Stars of the Future," a sextette of clever and pulchritudinous misses whose individual talents have heretofore been stifled in the choruses of many Broadway hits, tops the new bill for the last half here. The novelty has been arranged by Hockey and Green, who were also responsible for "The Stars of Yesterday" and several other old-timer frames.

The girls peer through the slits of a silken curtain and tell the audience in rhythmic meter that they have been sidetracked in the chorus, and this is their first opportunity to show what they really can do. The scene shifts to the exterior of a theatre, with transparent walls giving a glimpse of life as it is supposed to be led in the dressing rooms. The girls indulge in some wise-cracking and then proceed to offer their specialties, the latter being done before a silken drop with leather trimmings. Helen Schroeder, a graduate of "Ziegfeld Follies," starts the ball a-rolling with a kid specialty, "How'd You Like to be a Kid Again?" which she puts over nicely with the aid of baby talk and kidlike mannerisms. Pearl Hamilton follows with a corking jazz eccentric that establishes her as a dancer of first rank, while Jessie Fordyce's forte is mimicry, and she proceeds with an impression of Belle Baker singing, "I'll Open the Door and Shut the Door." For an encore she gave impressions of how various nationalities would render "Katie." Betty Moore, a product of the Marigold Gardens, Chicago, was a human document to affirm it being a "todelling town," and cleaned up with "Spanish Blues." Jean Page also displayed a rare ability to toss her limbs around in a fast tempo dance, and even Violet Hamilton wowed them with a half-minute of fast stepping at the finish. The act went over in great style at this house. The intimate side of stage life and the attendant talents of the girls will undoubtedly make it a welcome feature in any house.

Al Mamaux, star of the diamond, and Jimmy Rule, the composer, have joined forces in a singing act that proved another worthy feature of the bill. They render five or six well selected ditties and scored particularly with "Carolina in the Morning" and "Typical Colleen." Rule accompanies his partner on the piano and duets with him in most of the songs.

Donovan and Lee were among the other mirth dispensers. Miss Lee did several dances and later proved an excellent foil to the more mature Jim Donovan in some gay repartee which kept the mob howling.

Mabel Burke, who has come to be known as a coast defender around the Fifth avenue precincts, offered a new singing act, assisted by Lucille Dumont. After vocalizing several popular hits she introduced an illustrated song movie that seemed exceptionally popular with the audience inasmuch as it included choruses of new and old favorites.

Marino and Martin followed with a routine of wop comedy and songs that were decidedly above the average and were rewarded with a good hand.

Gracie Deagon and Jack Mack sustained the comedy theme of the bill with a conglomeration of nifty nonsense and songs.

Willie Solar also cleaned up with songs and parodies effecting a comic make-up and his funny noises. His monkey number was as thoroughly entertaining as ever, and his parodies brought many rounds of applause.

Samaroff and Sonia opened the show with a Russian novelty, while Bobby McLean, international ice skating champ, assisted by Burke and Blue, in their skatorial novelty, "Tons of Ice," wound up the bill. E. J. B.

PROCTOR'S 23rd STREET

(Last Half)

Six vaudeville acts and a feature picture, "The Pride of Palomar," comprises the bill here. The vaudeville section is more entertaining than usual, with its features ranging from the conventional juggling opener to a tabloid Wild West show.

Pielert and Scofield, a mixed team, opened the bill with a novelty juggling act. The man handles the juggling, with the woman contributing a song at the beginning and carrying on a thread of dialogue while the man is performing his feats. After juggling everything about the place he balances a burdensome cartwheel a-top an iron rod on the point of his chin for a thrill finale.

Rose and Bunny Brill wowed them with one of the best sister acts we have ever glimpsed on the small time. One of the girls is an adept comedienne and wrings laughs out of most anything she does. Both have pleasing singing voices and harmonize "Carolina" and "Love Sick Blues" to good advantage. The comedienne gets in her best work in a duet number with her partner called "I'd Rather Be the Bridesmaid Than the Bride."

De Noyer and Danie, another mixed team, depends upon the tragicomedy of the marital state for their laughs. The theme is the familiar wheeze of the quarrelsome couple. After feeding the mob the usual hoke, no little amount of familiar horseplay, they burst forth in songg to take them off.

"Mecca," an Oriental fantasy set amid the pyramids, proved an admirable vehicle for trio of singers and an Oriental dancer. The singers are garbed in the rich costumes of the Orient and harmonize in several classic and more familiar selections, while the dancer contributes an Oriental dance at the opening and another rhythmic divertissement near the finish.

Will Mahoney, that prince of jesters, ran away with the comedy honors of the bill, as usual, with his combination of songs and nifty nonsense.

Cy Compton and Company, a miniature Wild West show, closed the bill with a series of lariat throwing, broncho busting and other rodeo features. E. J. B.

REGENT

With Manager Federman and his assistant, Mr. Perkins, on hand wishing their patrons the season's best and a house packed to standing room despite the bad weather, the Thursday matinee show at the Regent romped through its six acts with every act scoring.

Johnny Clarke opened the bill, after the orchestra had rendered "The Parade of the Wooden Soldiers," with a cracker-jack table tumbling act. There is a lot of slap-stick in the offering that is put over in great style by Clarke and his assistant. He works fast and takes some desperate chances, ending with a back somersault off the topmost of four tables, one upon the other.

Jo Jo Dooley, fresh from his triumphs of sleeplessness at the six day races, where he vied with the riders as an attraction, is back in vaudeville, singing from the box and delivering his usual line of grunts, bellows and gags. The man on the stage has a fine voice and makes a good straight for Jo Jo. The act went over like wildfire and practically stopped the show. The galleryites, to whom Jo Jo is no stranger, whistled and shouted for encores.

Another act that proved a sensation was Harry Kahne and his polymental entertainment. A somewhat noisy gallery didn't make matters any too easy for him, but he went through his performance without a mistake and took them by storm. His final stunt of copying newspaper headlines, adding a series of six numbers of six or more figures, putting down five numbers that would make a given total and giving the capital, population of the capital and items of interest of any state called for by the audience all at the same time was a riot.

Jimmy Lucas and Francine went along just as easily as ever until they came to their Jewish Sheik song. With perhaps five people in the house who didn't understand Yiddish, this proved to be a real knockout. Lucas was all over the stage, and worked hard to get them in the proper mood. Every Jewish sally was the signal for a laugh and they finished to a storm of applause.

Dillon and Parker followed Harry Kahne and suffered for a long stage wait, due to two full stage acts following each other. They have a prettily set and staged act that is on the refined order. It goes well in the bigger houses where the audiences are able to appreciate the subtlety of some of the gags. Dillon and Parker work nicely together, and are ably assisted by an unbilled male pianist and female violinist, the latter having a sweet personality and a charming lisp.

Burke and Saun closed the show with an excellent dance offering. Both the boy and girl are exceedingly clever dancers and work with every ounce of strength and good will they possess. The girl's rendition of "St. Louis Blues" is a treat, and the boy does some great Russian dancing. C. C.

STATE

(Last Half)

Merian's Dogs, recently seen on the Keith time, opened the show with an entertaining display of cleverness by a variety of dogs who carried on their business without the apparent assistance of their master. A bit of Coney Island and later a triangle tragedy was part of the performance. One of the things that always seems to go wrong with this act is the dog drawing the wagon across stage and then being unable to properly gage his distance between the door.

In the second spot, Lee Morse sang several songs in different voices, relying on her contralto imitation of a bass singer for the piece de resistance of the offering. The songs included a yodel number, and one of the songs of the sea done by bass singers. Toward the close of the act she sang a jazz number at which style she does not seem to be an adept.

Roberts and Boyne got off some good comedy in their novelty vehicle, the action taking place on the deck of a yacht, etc. During their crossfire the girl developed into quite a comedienne and gathered many laughs. Many funny bits of business as well as the talk proved laugh-getters, in course of the flirtation especially.

Next to closing spot held Harrington and Green, late of the Park Music Hall, who are doing the same act that they presented at that house, which is hardly equalel by any other similar style of comedy team. Hamtree opened with his Bert Williams stuff, done to perfection, and when joined by the girl the offering gathered considerable speed. Some of the remarks are a trifle hard, but the act on the whole is consistent and composed of real darktown material. Miss Green does unusually well when playing straight to Harrington, and the latter was always a funny artist and a sure-fire laugh-getter.

Strickland's Entertainers closed the show with a pleasing orchestra act, the muiscians of which are versatile, being able to sing as well as play their respective instruments. Charlie Strickland is well known to cabaret and similar resort patrons, and their music in addition to being of the better jazz type is in strict even tempo, which is due in great measure to Strickland at the piano. The offering is well staged and interesting throughout. M. H. S.

HAMILTON

(Last Half)

Christmas week means closed schools, and therefore also means larger attendance in all theatres during matinees. There were apparently enough children between the ages of eight and eighteen present at the Thursday matinee to fill at least one school. In fact, the entire attendance was the nearest to a sell-out than we have ever seen at this house for any afternoon. The show was one which could pack the house easily in the evenings during any week, and didn't need a holiday to boost it. For solid entertainment and variety this bill is the best which has played here in months. To top it off with was "The Pride of Palomar," the film feature which ran for ninety minutes. The show proper ran from 2:40 to 4:45 P. M., being three-quarters of an hour longer than usual.

The attendance of all the children was a great break for the opening act, Herbert's Dogs, which received more appreciation than it probably has all year 'round. Not mere perfunctory applause greeted the stunts of the various types and sizes of canines, but roars and yells of enthusiasm which spread to the elder portion of the audience, with the result that the act almost stopped the show in opening it.

Coogan and Casey, on the contrary, suffered because of the amount of youngsters present, who didn't get the "wise" stuff being pulled, in regard to the young man who was seeing a girl home, after picking her up, and who was trying to get more than just a "Good night" out of her. Alan Coogan didn't do his solo dance, which ordinarily is good for a big hand.

M. Golden has again spent a small fortune on a new act, which he calls "Baal Bek," an allegorical tale in dance, about the destruction of an ancient city by the Goddess Virtue, because of the people's iniquity and worship of idols. A large cast, containing some very good dancers, appear in the offering, also a prima donna with a fairly good soprano. It seems to us, however, that for the same amount of money which Golden has spent on "Baal Bek" he could have turned out a more beautiful production. Some will call the settings and costumes in this offering "magnificent," but to us they seem garrish—in the class of these "*nouveaux riche*", who bedeck themselves with finery until their very persons shriek with lack of refinement. Daintiness means more to a production than gorgeousness.

Gordon Dooley and Martha Morton didn't get quite the laughs or applause during their offering which they were worthy of, but the audience evidently regretted its lack of appreciation at the finish of the act, with the result that the two "famous babies from famous families" stopped the show cold, being called back several times after the lights were out. Dooley's comedy is—well, it's Dooley comedy, and that's the best way to describe it. It's great. A thing of beauty is a joy forever—therefore Martha Morton shall live forever—for who has more right—or beauty?

Mel Klee was a solid hit from start to finish. Klee has a great opening, and has added a lot of new material to the act which is sure-fire for laughs. He didn't use a "plugger" at this performance, and didn't need any, for his own delivery of songs and his voice can out do that of any "plugger's."

Miss Juliet, assisted by a pianist, closed the show, and held them all in. Although handicapped by a cough, Miss Juliet went through her routine of impressions perfectly, a few changes having been made in the routine. She is one of the cleverest women in vaudeville, and one can never tire of her performance. G. J. H.

COLISEUM

(Last Half)

The hailstorm of Thursday night spoiled what might have been capacity attendance here. Considering the weather, and the seating capacity, however, business could really be called very good, as the house was more than three-quarters occupied.

Nellie Arnaut and her two brothers opened the show, doing a musical, vocal and acrobatic offering. This trio is the youngest of the family which includes the Arnaut Brothers, the Norvelle Broters, and Olympia Desval, who is the mother of the collection. The three "youngests" play the violin, as do their four brothers, the girl sings nicely, and the acrobatic work is very good. Their brothers have already passed out of the "opening act" class, and it won't be long before these three do.

Combe and Nevins, two lads with nice personalities, appearances, and good voices to top them off with, scored heavily in the second spot. The boys use the piano, and also the uke, doing very good harmony, with effective delivery of all their numbers.

Bostock's Riding School was spotted third, the act being done by three men and two women, and a flock of kids from the audience. While the work is good, it seems to us that there is a great deal of unnecessary use of the whip on the horse, which, even though it isn't done viciously, or hurts the animals, often prejudices the audience against the act.

Ed Lowry, formerly of Lowry and Prince, is now doing a single, which he announces he has framed on pugilistic lines, each specialty being called a "round," the audience being his opponent, the manager, the referee, and his object to score a "knock-out." If we may be permitted to copy his idea, our review will state: Lowry put up a game fight at the start, but lost all but the last round, the main difficulty being that he lacked the necessary weight. In the last round, consisting of an eccentric dance, he recovered and scored. However, if the decision had been awarded on points, Lowry would have lost his battle. We'd suggest that he gain weight—in the way of stronger and better material.

John T. Murray and Vivian Oakland were more than liked. Murray is a finished artist, handling legitimate and hokum pieces of business wonderfully. Miss Oakland is indeed a beautiful woman, and in addition to being an excellent foil for Murray, sings very nicely.

Bernard Granville, with four girls among whom Inez Courtney is featured, the others including Kathleen Hitchens, Kathleen Robinson and Florence Courtney, closed the show. "Bunny" Granville does better work, and shows to more advantage in this act than he has in vaudeville in years. The girls are great, doing song and dance bits in production style. The entire vehicle is written well, and staged effectively. G. J. H.

CITY

(Last Half)

This house, that gets a great part of its patronage from transients, is starting to reap a harvest of patronage with the setting in of real winter weather. A capacity matinee in comparison with much lighter business heretofore substantiates this fact. With but one or perhaps two exceptions, the bill composed mainly of new acts, was of big-time calibre.

The Three Jeanettas, a combination trained dog and tumbling act, gave the show a great opener. The act is beautifully mounted and a score of doves set aflight from the balcony that perch on an artistic dog-drawn chariot, makes an impressive picture.

Dora Hilton, who possesses a soprano voice of great volume, that could be used to better advantage in a different offering, or, in an improvement of her present one, showed in the deuce spot. She is of Amazonian type and could make an impressive and striking appearance with a change of her present style of wardrobe. She sang three numbers of the lighter variety and closed with an operatic medley that sent her off to a good hand, which for some reason she didn't acknowledge, making a hasty exit without taking a bow.

Lindsay & Mason, a mixed team, followed with a potpourri of variety antics. The male member does a little acrobatics, some monologing and some fast stepping. They open mild and build up to a strong finish with a double routine of acrobatic dancing that sent them away with a good spontaneous hand.

Dance D'Art, an act that is worthy of all the success ever attained, or, that ever could be had by an act of this type. We could hardly say "An act of this type," and be absolutely correct, because this particular offering stands in a class by itself. It is essentially a big time offering and could only be fully appreciated by the better class of vaudeville patron. It is an artistic dance offering with much emphasis on the artistic. The only part of the presentation that is open to adverse criticism is the Egyptian dance by two girls. And this could be easily rectified by some diligent rehearsing so that the girls would work more in unison. The act consists of three girls and a man. The latter stands out with a single whirlwind specialty that's a positive sensation.

Officer Hyman, with his novelty song, dance and talk turn, "got" the mob right off the jump and held them. He could eliminate the "Dixie" song and replace it with talk that would serve much better. He has a wide scope for getting laughs and should stick to "Police personals" for the best results. His efforts were well rewarded.

Another act on the bill that will make its mark in this era of orchestra and band novelties is the Arliss-Fredericks Review. It is an offering interspersed with song and dance specialties by an evenly mixed company of twelve. Three pianos are used by girls that also qualify as a good harmony singing trio. Specialties presented by other members of the act that are commendable is the saxophone sextette by the men, a syncopated popular song and dance by another one of the girls, and a double number by the remaining female portion of the cast. The act is gorgeously mounted and can be used as a feature on any bill. They met with emphatic approval.

The American Comedy Four held the next to shut spot and registered with their Harmony singing and hokum comedy. This act has been playing around for years and still retains its original members, with the exception of Joe Darcy, who has elevated himself to a standard big-time black face single.

Bell and Gray closed the vaudeville portion of the program with a fast snappy tight-wire walking novelty. Owen.

NEW OLD-TIMER ACT READY

"The Phenomenal Players" is the name of a new act produced by Edward Le Roy Rice, which is also bringing back to vaudeville a half dozen old-timers. The cast includes Banks Winter, author and singer of "White Wings"; Lulu Beeson, the champion lady dancer of the world; W. H. Thompson, the minstrel baritone; Blanche Newcomb, daughter of Bobby Newcomb; Maggie Le Clair, Irish comedienne, and Paul Hamlin, of the Hamlin Brothers. Bill Lykens is handling the act.

VAUDEVILLE

BAAL BEK

Theatre—*Jefferson.*
Style—*Russian novelty.*
Time—*Eighteen minutes.*
Setting—*In "one" and "three" (special).*

The story of the ancient Asiatic city of Baal Bek which went wrong and was destroyed, is presented by a Russian company of artists singing, dancing and otherwise interpreting the story remarkably well. Typical Russian vaudeville fantasy *a la* Chauve Souris is the style in which it is done.

In "one" the drop had a Biblical inscription, and in "three" the place drop was a temple of worship with a huge dragon occupying the center. In costumes that might have been worn in any part of Egypt, Persia or some Far Eastern city hundreds of years ago, part of the company arrived before the dragon and offered up some sort of sacrifice. These included dancing girls of the type that is liked in the East, some of them being fat. There followed a series of specialties, one of them an unusually clever male classical dancer in weird makeup; several dancing girls, one female soloist in gaudy costume who offered up a box of jewels with her dance, and another girl dancer who did some remarkable cuts.

One of the women has one of the finest coloratura soprano voices we've ever heard in vaudeville and the song she sung was nicely done with the aid of two girls who held pots of incense, etc. Toward the close of the act an old man with comical makeup did some funny business with a dancing vamp to whose charms he finally succumbed. For the finale the company numbering about twelve danced in front of the dragon with lighting effects for a minute or two until the temple and the town apparently began to burn, and the wicked fell over dead.

Act is big time material and ought to make a welcome addition to any two-a-day house show, although it is nothing to its discredit if it is recommended for the closing position as it can hold them in. M. H. S.

MARIE AND BILLY MARLOW

Theatre—*Proctor's 125th St.*
Style—*Comedy and talking.*
Time—*Fourteen minutes.*
Setting—*Special in "one."*

A mixed team doing "Wops" and apparently of the old school, who have tried to dope out a modern vaudeville offering and have partially succeeded. They do the characters exceedingly well. The woman's makeup is so natural that it might be alluded to as a character study. There is little doubt about the fact that the team are actually of Italian origin. The characters portrayed are those of an Italian couple about to migrate from Italy to America. They work before a special drop showing the dock of embarkation with some steamships in view.

The routine opens with talk about the prospective trip. A great many gags, long extinct in modern vaudeville are depended upon to get the talk across. The couple go into a song, "Santa Lucia," which is done in harmony. Singing is this act's *forte* and they should do more of it and less of the released gags. The man has a pleasing tenor voice and the woman a combination of contralto and soprano that is a rare treat, and easy on the ear drums. They go into some more talk and close with another song.

The eliminating of some time worn gags and the substitution of new material wold help a great deal to make the act an acceptable one for the better houses. At present the lack of speed and continuity makes it only a fair turn for the smaller time. O.

NEW ACTS AND REAPPEARANCES

OLIVE BROSCOE & AL RAUH

Theatre—*Fifth Avenue.*
Style—*"The Brave Coward."*
Time—*Fifteen minutes.*
Setting—*Special.*

Miss Briscoe opens the act with a comedy number and then goes into some talk about being on her way to the dentist.

The scene shifts to an exterior of the dentist's office, with Rauh coming on holding his cheek in a manner to give impression that he is suffering with a toothache. He makes several attempts to enter the dentist's office, but hesitates and lyrically explains that although he braved the shot and shell over there, he is afraid to enter the dentist's den. Miss Briscoe comes on. Both indulge in comedy stuff centered around dentistry and its effects on the patients. Rauh proposes. She declares she will not marry any one but a brave man. He promises to jeopardize his life for her in many ways, but will not brave the forceps. She goes up and comes back smiling. He whispers something in her ear. She slams him and knocks out the aching tooth. A neat double, "Just Because You're You" takes them off to good results.

The act has presumably been framed for the small time and should do well in the three-a-day houses. E. J. B.

AUDREY MAPLE AND CO.

Theatre—*City.*
Style—*Singing.*
Time—*Fifteen minutes.*
Setting—*In "one."*

Audrey Maple is a sure-bid for big time, and is one woman from production who can't miss. A wonderful appearance, a voice that one can't tire of listening to, and a routine of songs, with one exception, which can't miss. The one exception is a number about "She's Been Married, Divorced, Married, Divorced and Married Again," which might be considered a little too blue, although we have heard numbers much more risque at the Palace.

She opens with a melody of songs which she has sung in various musical productions. This is followed by one of the best story-songs we've heard in a long time, about two clocks and a boy and a girl. The pianist fills in, while she changes, with a solo consisting of Victor Herbert melodies. Miss Maple returns with "The Lady of the Lake," a beautiful waltz theme, which made a great finish. G. J. H.

COMBE AND NEVINS

Theatre—*Fifth Avenue.*
Style—*Songs.*
Time—*Fifteen minutes.*
Setting—*Piano, in "one."*

Two neat appearing singers, with one doing the accompaniment on the piano comprise the act. The boys have a good routine of songs and get in some good harmony. Their method of selling is most pleasing and their method of getting away and leaving the mob happy is real strategy. Others would have encored but these boys were not jeopardizing their smash finish by feeding the mob anything extra.

Among the numbers that got over to good results were "In Our Home Town," "Down By the Old Apple Tree" and "I Stutter Too Much." The act has snap and can do well anywhere. E. J. B.

KELLY AND GOULD

Theatre—*Regent.*
Style—*Comedy.*
Time—*Twelve minutes.*
Setting—*Special in "one."*

This act is built up around the stalled car situation with a minimum of the mechanical eccentricities of the car and a maximum of fast, funny lines. The dialogue is swift, rough and witty and is put over in great style. The man has taken his sweetheart out for a ride to a dance but the car stalls about twenty miles from nowhere. He is unable to get it started and she bawls him out. The talk is perfectly natural and leads up logically to her breaking their engagement. He wants his ring back and finally takes it off her finger. He turns his attention to the car again and it falls apart. They decide to walk and finish in front of the house drop with a fast rough dance, a sort of American Apache that is a wow and gets them off to a great hand. It is one of the few consistent acts we have seen and should prove to be a standard offering good for a position in any house. C. C.

MALLON AND McCABE

Theatre—*City.*
Style—*Comedy.*
Time—*Fourteen minutes.*
Setting—*In "one."*

These two chaps have routined their entire offering on the same lines as the former act done by George Lane and "Mickey" Moran, the only difference being in the actual material used, and the fact that Mallon and McCabe get most of their laughs by the rough handling of the comedian by the straight man, such as slaps, and pushes. The lines in this act haven't got one new gag in the entire collection. Such ancients, as "We played a game called funny-face—I won and I wasn't even playing," "Puss-in-the-corner—some one rapped me in the puss and I lay in the corner," are samples of the up-to-dateness of the material used.

The straight man at times appears to be good, and other times seems to have his mind on anything but the act. This trick of looking off-stage every now and then, used by a lot of straight men, who perhaps think it is a good stunt, does anything but help the laughs. G. J. H.

ALLEN AND CANFIELD

Theatre—*Jefferson.*
Style—*Singing, comedy, talking.*
Time—*Ten minutes.*
Setting—*In "one."*

A breezy couple delivering refreshing bits of entertainment with little apparent effort. Both have excellent voices and ingratiating style of working. The offering opens up as the girl and boy dance out as if from the ballroom, and ends as he steps on her toes. This is followed by some lively talk. Subsequently the girl did a song and dance, when her partner arrived again a gag was pulled about Bull Durham after which she rolled a cigarette with his tobacco and some comedy followed by the girl.

After a ballad by the man and some crossfire they closed with a ukulele and singing duet, their voices harmonizing well. Act couldn't miss on any of the three-a-day and some of the two-a-day bills. M. H. S.

WATSON & JENKINS REVUE

Theatre—*City.*
Style—*Dancing and singing.*
Time—*Fourteen minutes.*
Setting—*Full stage (special).*

Four people are seen in this "revue," three of whom are the performers, and the other is a maid, who dresses the two other girls in view of the audience, at the rear of the setting, a door being built into the drop to allow the audience to see the dressing operation. Just why the girls dress in view of the audience, when the other member of the act, a juvenile is doing a specialty to fill in between waits, is a mystery, for it only detracts the attention of the audience from the work which the juvenile is doing at the time. Dressing in view of the audience is generally done to fill in the waits and keep the audience from getting impatient.

The juvenile opens the act with a prologue number, in which he introduces the Watson Twins. The girls enter for a dance with the boy, and another song and dance by the three follows. Another number by the boy, leads into an eccentric waltz by the three. The evolution of the dance is shown by the boy, dancing with one girl for each number, doing a minuet, cake-walk, Texas Tommy and a fox-trot. A jazz number is used for the finale.

The girls are attractive, and are honest-to-goodness twins, for it seems impossible to tell one from another. The wardrobe used is attractive and the setting serves nicely. The turn is framed for a good flash on the small time, but beyond that the abilities of the trio themselves will forbid their going. G. J. H.

CLARK & SHAW

Theatre—*Proctor's 58th Street.*
Style—*Singing.*
Style—*Twelve minutes.*
Setting—*In one.*

Two men who look very good from front, dressed in tuxedos and of immaculate appearance. They both have good voices. So much for the boys, but for the act, less, very much less.

It consists of four popular songs and a medley for the finish. The songs are all segued, a solo by each one of the team, and double versions of the remaining repertoire. No attempt is made at vocal harmony. We cannot understand how two men with good personalities and possibilities can waste their efforts with a routine such as this. It is so unimpressive that we couldn't help but surmise at first that the boys were a couple of "Hoofers" and would retrieve themselves later in the routine with some good "stepping."

The act as it is can only hope to play the very inferior grade of vaudeville houses and only these because of the facts mentioned in the first paragraph. R. O.

MAX'S CIRCUS

Theatre—*Fifty-eighth Street.*
Setting—*Novelty.*
Style—*Twelve minutes.*
Setting—*Full.*

This act is contributed by a man who has a weird collection of animals, consisting of a pony, cat, dog, squirrel and white rat which he puts through the usual routine of climbing, balancing and gymnastics. The outstanding feature of the act is a performing dog that does hurdle jumping on a revolving table and a skyward race on suspended ropes between the squirrel and the cat with the latter winning out by a large margin.

The act is a good opener for small time and has an especial appeal for the kiddies. Consequently it should do well on the family time. E. J. B.

DAS NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

Founded in 1853 by Frank Queen
Published by the
CLIPPER CORPORATION
Orland W. Vaughan....President and Secretary
Frederick C. Muller.....Treasurer
1658 Broadway, New York
Telephone Circle 9112-9113
WALTER VAUGHAN, EDITOR

NEW YORK, JANUARY 3, 1923

Entered June 24, 1879, at the Post Office at New York, N. Y., as second class matter, under the act of March 3, 1879.
THE CLIPPER is issued every WEDNESDAY
Forms close on Monday at 5 P. M.
SUBSCRIPTION
One year in advance, $5; six months, $2.50; three months, $1.25. Canada and foreign postage extra. Single copies will be sent, post paid on receipt of 15 cents.

ADVERTISING RATES FURNISHED ON APPLICATION

Chicago Office—Suite 626, State Lake Bldg.
Phone Dearborn 1776
ROBERT D. BONIEL, MANAGER
San Francisco Office—Suite 621, Gillette Bldg., 830 Market St.
Phone Kearny 621
RUBE COHEN, Manager.

Address all Communications to
THE NEW YORK CLIPPER
Room 307
1658 Broadway, New York

Registered Cable Address: "AUTHORITY."

THE CLIPPER CAN BE OBTAINED WHOLESALE AND RETAIL at our agents, Gorringe American News Agency, 17 Green Street, Charing Cross Road, London, W. C., England; Daws, 8 Eagle Place, Piccadilly Circus, London, S. W., England; Brentano's News Depot, 37 Avenue de l'Opera, Paris, France; Gordon & Cotch, 123 Pitt Street, Sydney, N. S. W., Australia.

STANDING IN THE WINGS

The practice of performers bringing members of their families and friends to theatres at which they are appearing, and permitting them to view the show from the wings has just been placed upon the prohibitive list of the largest vaudeville circuit in the country.

The idea originated with headliners. House managers unwilling to become targets of temperamental outbursts condoned the nuisance rather than start a fuss. Gradually the smaller acts on the bill adopted the practice.

"The wing audience" gradually grew to such numbers that it became necessary to put a check rein on the practice. Lately it was necessary to obtain permission from the house or stage manager to have anyone other than the participants in the performance passed through the stage door. One uptown manager took the bull by the horns recently and, acting on his own initiative, passed a rule that nobody could stand in the wings. A well-known headliner playing the house was the first to come under the ban.

The manager was insistent and, despite threats of complaint to the booking offices, he remained firm in his decision. The complaint was sent through and gradually resulted in the booking office not only sustaining the manager, but making it a rigid rule in all other theatres under their control.

Thus another nuisance of the theatre passes into discard. How often have you viewed a performer who by actions led you to suspect that he was playing to the mob back-stage rather than those out front. His lines were interspersed with *ad lib* stuff usually directed to R. U. E.

Audiences alone were sufferers from this practice. Other acts appearing on the bill were often interrupted by the talking and laughing of "the deadheads," who seemed interested only in the offering of their friend.

We congratulate the management for the temerity of remedying the nuisance. We know it will work for better performances in more ways than one.

KUTZ HAS BABY GIRL

A nine-pound daughter arrived in the home of Mr. and Mrs. C. J. Kutz, in New York City, on December 28. Mother and child are doing well.

MORE MONEY FOR FUND

The turning over of the check of Leo Feist for $5,000 and ending of the Fund Drive has not ended the interest of the actor in the fund and during the past week a large number of contributions were made.

The drive, which originally was Mr. Feist's idea and was started when he announced his intention of contributing $5,000 to the fund, has been a big success, and will net the Fund a large sum of money.

Among the donations of last week, The Players' Club of Detroit sent in $100, and Miss Madge Kennedy contributed $10. The following joined the organization: Auguste Eddy, Jessie Ralph, Chas. A. Gay, Joe Laurie, Jr., Douglas Cosgrove, John C. Peebles, Wallace Eddinger, Lorena Atwood, Desiree Stemple, Harold Vermilyn, Walter F. Scott, Alex. Thompson, Arthur Davies, Gaston Bell, Horace Pollock, Albert Roccardi, Wm. Nelson, Jeannie B. Lemline, James West, Dollie Sharp Woodward, Duke Darling, John W. Rennie, M. E. Kelly, Edward Ocker, Miner S. Watson, Jessie Villars, Oliver Hall, J. L. Meeker, Lorna Valare, Theresa Maxwell Conover, John Glynn McFarlane, Isabel Leighton, Minnette Barrett, Florence Shirley, Audrey Hart, Norval Keedwell, Peggy Lytton, Paul Everton, Herbert Yost, Milton, J. Bernd, Albert Tavernier, Lydia Plunkett, Mrs. A. C. Aiston, Ukichi Hayataki, Marie Hayataki, Eva Languay, Alex. Blumenstock, Mae Blumenstock, James Henderson, Thomas Sanger, L. L. McClellan, James F. Marron, Eda Von Buelow, Chas. Weidemeyer. Associate members are Mabel Marks and James Q. Carpenter.

VICTIMIZING MUSICIANS

Several of the orchestra leaders and musicians along Broadway have been victimized lately by a well-dressed and good-looking young man who has a fine approach and a great line. In few cases have the amounts of the touch been more than five dollars, the sharp figuring that the musicians would not consider the amount big enough to make a kick about.

The young fellow, who gives various names, rushes up to some leader or musician and spills a story about being in a terrific jam. He needs a certain amount, not a cent more or less, to pull him through and he will be able to return the money in a few hours. His usual story is that he comes from a good family but has been bootlegging lately. He left a brandnew automobile containing some three cases of the best Scotch standing on a side street and when he returned the car was gone and he doesn't dare inquire of the police for it. He needs the money to meet a new shipment that he expects in and when it comes he will make the lender a present of a couple of bottles. Needless to say, he never returns.

To Ernie Golden, playing at the Strand Roof, he told his story, representing himself as R. A. Winchester, a former member of Leo Reismann's orchestra, and asking for $3.60. He told a slightly different story to Leo J. La Blanc, technical director for Harry Stoddard, and got away with a few dollars more. Other orchestra leaders along the street have also been victimized but are loath to tell about it as they consider the joke is on them. The two whose names are mentioned told a reporter from the CLIPPER about it so that other leaders would not suffer from the boy with the quick touch.

The man is described as being about five feet ten inches tall, well built, well dressed and of clean cut, honest appearance.

ROONEY AND BENT QUALIFY

Pat Rooney and Marion Bent, in their sterling offering "Rings of Smoke," continue to qualify as first class drawing cards. Despite the fact that the holidays are over, their engagement at Keith's Alhambra Theatre, New York, this week proves this beyond a doubt by the manner in which they are received and applauded. They are assisted by Ted and Katheryn Andrews, Maude Drury, Anita Nieto, Billie Rainsford, and the Kings of Harmony under direction of Al Kaplan, some of these being members of the original act.

PENNSYLVANIANS OPEN HOUSE

Waring's Pennsylvanians, who have been playing the finest theatres in the Middle West, finished a wonderfully successful year with a four-week return engagement at the Capitol and Madison theatres in Detroit.

They are at present on a two weeks' vacation which will extend over the holidays, and will leave immediately after the first of the year for the Pacific Coast, playing one week at the Missouri Theatre in St. Louis on the way.

Their selection by Sid Grauman to open his new four-million-dollar Metropolitan Theatre in Los Angeles January 19 was the signal for a shower of congratulations which have been pouring in on Fred Waring, the managing director of the Pennsylvanians, ever since it was announced.

The opening of the Metropolitan will mark the beginning of an extended run for the Pennsylvanians on the coast and is a tribute to the remarkable progress made by this young organization in the past year.

MUSIC CRAFTS ASSN. DINE

Members of the Associated Music Crafts Association, an organization of mechanical men and music publishers, held their annual banquet last week at Gypsyland, 133 West 45th street, under the auspices of Mon. Louis.

More than fifty stage and phonograph artists were present and assisted in the entertainment. These included Mary Reilly, Ernest Hare and Billy Jones, Bert Kalmar, Jack Ruby, Princess Matabels and her Royal Hawaiians, and others.

The committee who arranged the affair were: Fred Hager, George Sheffield, Milton Delcampe, Edward Bloeden, Jack Bliss and Emerson Yorke.

XMAS PARTY GIVEN

The second annual Christmas party of Hughy Schubert and Dave Sidman was held at their apartment on East Eighty-seventh street on Tuesday evening of last week. A big gathering of show folk attended. Schubert acted as Santa Claus, distributing over a hundred presents, which had been placed under a brilliantly lighted tree. After the gifts had been given out a dinner was served. Those present were Josie Flynn, Jessie Rece, Lillian Venus, Jessie Beers, Gladys Newport, Bobby Carlson, Florence Rossom, Lou Weiss, John Dunleavey, Sam Shiller, Dad Pierce, Hughy Schubert and Dave Sidman.

MUSICIAN TO PUBLISH SONGS

Jimmy Durante and Bob Shaeffer are going into the music publishing business and will open offices early in February.

Durante at present is leading his orchestra at the Alamo cabaret and Shaeffer is holding forth at the Ritz cabaret. Both have written hit songs in collaboration with each other and well-known writers, including such songs as "I've Got My Habits On" and "Got to Cool My Doggies Now," etc.

BIG PARK FOR BUENOS AIRES

BUENOS AIRES, S. A., Jan. 1.—Mlle. Davenport's European Models have closed with the South American road show which has been touring for the past six months, is now laying off awaiting the opening of the Parque Harpous, a new amusement place which opens this month. The resort is similar to Luna Park and in addition to the usual park attractions will have a big theatre.

TEX McLEOD BIG HIT HERE

LONDON, Jan. 1.—Tex McLeod, rope expert and jester, who has been making a name for himself in the London halls, may return to America in the early Spring to enter Keith vaudeville. McLeod is cleaning up with an act somewhat similar to that of Will Rogers, cowboy comedian and motion picture star, in American firmament.

LESTER LEAVES BOWERY CO.

Eddie Lester closed as manager of the Bowery Burlesquers last Saturday night at the Casino, Brooklyn. William Truehart is now managing the show.

Answers to Queries

Frog—Jerome produced the act "The Mysterious Lizard" in 1894.

Star—Canary and Lederer produced "The Twentieth Century Girl" at the Bijou, New York. The cast included John T. Kelly, Sidney Drew, Edwin Stevens, Archie Crawford, Al H. Wilson, William Lavine, Harry Kelley, Samuel Fisher, Helen Dauvray, Minnie Landes, Nina Farrington, Lillian Thurgate, Jennie Weathersby.

S. T.—"Poor Little Mary" was the title of a song written by Maurice Levi and Walt. Ford, and published by the Witmarks.

Bird—Jenny Lind was born Oct. 20, 1820, in Stockholm, Sweden, and died Nov. 2, 1887, in London, England. She made her American debut Sept. 11, 1850.

L. M.—Charles Backus died June 21, 1883, in New York City.

Two—Robson and Crane produced "The Henrietta" at the Union Square Theatre, New York, Sept. 26, 1887.

P. O.—Marie Heath played the soubrette role.

Park—The Old Chatham Theatre was opened by Thomas Flynn and Henry Willard, on Sept. 11, 1839, with "A New Way to Pay Old Debts." The last performance in it was given in December, 1862.

TWENTY-FIVE YEARS AGO

Helen Redmond was prima donna with "The Idol's Eye" company.

E. E. Rice produced "The Ballet Girl" at the Manhattan Theatre, New York, with Snitz Edwards, Fred Solomon, Christie Blessing and Arline Crater in the cast.

Charles Coghlan appeared in "The Royal Box" at the Fifth Avenue Theatre, New York.

Jimmy Michaels beat Arthur Chase in a thirty mile bicycle meet at Madison Square Garden, New York. Time: 64m. 05⅕s.

William Fred Aymar died at Dayton, Ohio.

James H. Curtin was manager of the Olympia Theatre in Harlem, New York City. He also booked the Trocadero Theatre, Philadelphia.

James Hearne was proprietor and manager of the Gayety Theatre, Troy, N. Y.

Elvia Crox Seabrooke, Queenie Vassar, Nellie McNulty and Joe Cawthorne were in the cast of "Miss Philadelphia."

Ed Dollar-Sign Daley was ahead of the Jas. R. Waite Comedy Company.

MARION NIGHT CELEBRATED

Dave Marion Night at the Burlesque Club was celebrated Sunday night. Marion was to have had his entire company there, but they were unable to appear. Meyer Harris was master of ceremonies. The acts that offered their services were All American Trio, Mildred Miller, soubrette of the "Talk of the Town" company; Eddie Nelson and the Dancing Four, comprising Dave Marion, Emmett Callahan, Eddie Nelson and Doc Dell. The music was furnished by The Oriental Five.

Applications for membership were received by Sam Bernstein and Mose Gumble.

The regular monthly meeting of the club will be held in the club rooms next Sunday at 3:30 o'clock. The big Circus Night will be held on February 21.

M. P. P. A. MEETING JANUARY 9

The date set for the next general meeting of The Music Publishers' Protective Association is January 9, at which time many matters of interest will be taken up by the members present.

LONDON PARIS **FOREIGN NEWS** SYDNEY MELBOURNE

PERMANENT STOCK PLAN OFFERED AS POOR BUSINESS SOLUTION

Big Drop in Receipts in Provinces Threatens Closing of All Theatres and St. John Ervine Suggests Stock Companies As Relief

LONDON, Dec. 31.—St. John Ervine last week put forth as a solution of the poor conditions in theatrical business in the provinces the establishment of permanent stock companies throughout the towns and in the houses now covered by the Touring Managers' Association. Ever since the war show business here has been fluctuating abominably and it has been unsafe to predict from one week to the next what was to take place. In London, houses that formerly played legitimate shows have become music halls and in others music halls are now housing legitimate productions.

The unrest in the capital is further complicated by the entrance of two new factors to interfere with the business of the theatre and music hall. The moving picture, placed on a higher plane and charging legitimate show prices, has entered a house here and a house there, and, in many cases, taken business away from the other shows. The cabaret is the latest menace to the theatre, according to the managers. This form of entertainment does not have to pay as heavy a license fee as do the theatres and besides this advantage they have longer working hours, possibility for greater turnover and a more universal appeal, giving their patrons a chance to dine, dance, hear good music and observe an act or two and in some instances a whole revue. The theatres resent these privileges of the cabaret but at present nothing can be done. Poor plays have further complicated conditions and putting on a production today entails greater risk than formerly as the chances of the play having a long run are remote. This is making for more economical productions, and the public, seeing this, is not impressed and the dullness continues.

Mr. St. John Ervine has made an exhaustive study of conditions in the provinces and he says that conditions there are even worse than in London. Of course in some cases, where the show carries the prestige of a London run and London names, they do not fare so badly, but in most instances the productions put out by the Touring Managers' Association members suffer from the poor conditions. The owners of the local houses also suffer so that there is dissatisfaction all around. Some of the houses are devoted at times to moving pictures, at others to variety turns and at others to the touring productions. This helps the owner for the time being but is detrimental in the long run.

Mr. Ervine suggests installing permanent stock companies in the provincial theatres, thus giving the actor a chance to live a normal life, reducing the traveling expenses and giving the local owner more opportunity for profit. At present the small theatre is handicapped by lack of scenery and of intelligent crews but the critic-author points out that if his plan is put into execution the process will be gradual, the men will be instructed in their craft, the touring manager will become a resident manager and the dramatic art in England will receive an added impetus.

U. S. ACT STRANDED

LONDON, Dec. 31.—Fay and Weston, an American mixed team, who do a dancing act, are stranded here as a result of accepting twenty-eight weeks of booking from a person called Charles Lewis, who described himself as connected with the "American Utility Booking Service."

Lewis had arranged to meet Fay and Weston when they arrived in Southampton on November 27th, and they were to open here on December 4th. As yet, these artists have failed to locate either Lewis or the "American Utility Booking Service."

The London representative of THE CLIPPER, H. Regensberg, will be pleased to advise any American or foreign acts of the standing of any booking agency, should they communicate with him before sailing for England. He can be reached at Barbican Chambers, 3 Barbican, London, E. C. 1.

"PETER PAN" REVIVED

LONDON, Dec. 30.—The first performance of the revival of "Peter Pan" occurred at the St. James Theatre last Thursday afternoon. The play is to be given every afternoon but not at night. Occupying the same theatre is "The Happy Ending," but the Wednesday and Saturday matinees of this play have been discontinued. In the cast of "Peter Pan" are: Miss Edna Best, Mr. Lyn Harding, Miss Sylvia Oakley, Mr. George Carr, Mr. George Shelton and Mr. Donald Searle.

"PARKER'S BURGLARY" OPENS

LONDON, Dec. 31.—"Parker's Burglary," the latest episode in the life of "Parker P. C.," is the new vehicle of Charles Austin, who opened with it at the Ardwick Empire last week. He is supported by Gus Sharland, who appeared with him in "Rockets," which closed recently, and Blanche Maynard.

"LILAC TIME" OPENS

LONDON, Dec. 31.—"Blossom Time," with the title changed to "Lilac Time," was produced by Sir Alfred Butt at the Lyric Theatre, last week. The music is an arrangement of the melodies of Franz Schubert by H. Berte and G. H. Clutsam. The book is adapted by Adrian Ross from the work of A. M. Willner and H. Reichert. In the cast are: Edmund Gwenn, Clara Butterworth, Courtice Pounds, Robert Nainby, Jerrold Robertshaw, Moya Nugent, Percy Heming, Eric Morgan, Jack Kelly, Roy Wilson, Florence Vie, Ethel Wellesley, Barbara Gott.

FOUR SHOWS CLOSE

LONDON, Dec. 31.—Four productions that had been appearing on the local stage lately closed their London runs last week. "Phi-Phi" at the Pavilion, "My Old Dutch" at the Lyceum, "Destruction" at the Royalty, and "Whirled Into Happiness" at the Lyric were the quartette that made their departure.

LILLIAN GISH IN LONDON

LONDON, Dec. 31.—Lillian Gish, the American motion picture star, who was last seen here with her sister, Dorothy, in "Orphans of the Storm," will arrive here shortly. She is now visiting Rome.

SCOTTISH PLAYERS OPENING

LONDON, Dec. 31.—The Scottish Players will open at the Coliseum here on January 1st. Their last visit at this theatre last season was a great success.

RETURN FROM AUSTRALIA

LONDON, Dec. 31.—Lune and Shaw, a favorite London duo, returned to this city last week on the S. S. *Ormonde*. They have been spending a very successful season in Australia.

"BATTLING BUTLER" LIVELY

LONDON, Jan. 1.—"Battling Butler," a new comedy, was given its première under the managerial auspices of Jack Buchanan, at the Oxford Theatre. The theme of the play is similar to "Dede" and "Biffy," in that the central character is a philandering husband. In order to get away from home at various intervals, he persuades his wife that he is Battling Butler, the well-known pugilist . The similarity of his name and that of the fighter aids him in carrying out the hoax. Every time that the Butler is scheduled to fight, his impersonator leaves home for course of training.

The piece is interspersed with a number of humorous situations which sometimes border on farce. Although jagged in spots, judicious use of the pruning knife should convert the piece into a winner.

Peggy Kurton, who replaced Phyllis Tutmus at practically the eleventh hour, gave a very creditable performance. The other members of the cast also did well in their respective roles.

NEW REVUE FOR GEORGE ROBEY

LONDON, Jan. 1.—George Robey is shortly to return to the fold of Sir Oswald Stoll. It was the original intention of Sir Stoll to produce a revue at the Alhambra with Robey in the lead, but the success of variety at this house has caused a change in the plans.

He will, instead, present Robey at the Royal Opera House, Covent Garden. Jean Bedini, the American, is said to be writing the piece, which will be presented early in January.

CHARLOT TAKES OVER COURT

LONDON, Jan. 1.—Andre Charlot has leased the Court Theatre. He will devote the theatre to a series of revues of the intimate type. There had been rumors that several other managers had been after this theatre, but from all account Charlot outbid all competitors.

ABRAMS LEASES SCALA

LONDON, Jan. 1.—A. E. Abrams, the motion picture theatre magnate, has added another house to his chain of motion picture theatres. His new acquisition is the Scala Theatre, at which he will offer "Southward on the Quest" as the initial attraction. This film deals with the last antarctic expedition.

LIMPUS GETS NEW PLAY

LONDON, Jan. 1.—Albert Limpus has acquired the production rights to a new play play by Edward Percy entitled "Trespass," which he will give an early production. Mr. Percy will be remembered as the author of "If Four Walls Told."

"PARTNERS AGAIN" FOR LONDON

LONDON, Jan. 1.—Charles B. Cochran is arranging for the London production of "Partners Again," the latest of the Potash and Perlmutter comedies. Robert Leonard and Phil White will be featured in the piece.

VIOLINIST SIGNED FOR AMERICA

LONDON, Jan. 1.—Olga Morselli, the violinist, has signed a six months' contract to appear in vaudeville in America. She has several existing engagements to fulfill before going abroad.

ROLLS RETURNING TO AMERICA

LONDON, Jan. 1.—Willie Rolls, the skater, is returning to the United States early this year. He has been booked over the Orpheum Circuit.

PICKERING WITH BUCHANAN

LONDON, Jan. 1.—E. A. Pickering, formerly of the Empire and Gaiety Theatres, has been appointed business manager for Jack Buchanan.

"HAPPY ENDING" SCORES

LONDON, Dec. 31.—Robert Lorraine made his re-appearance in the West-End in a new play called "The Happy Ending," by Ian Hay. Judging from the reception of the piece, it is due for an indefinite run at the St. James theatre where it was presented.

The plot concerns Mildred Croddock, a widow with a family of two girls and a boy. She keeps the children in order by constant reference to the virtues of their late father, who was supposed to have died at sea in a successful attempt to save the life of a baby. Things go well, until the husband turns up, and it develops that he has been living with another woman, and now being down on his luck, has returned to his folks. The wife, fearing the result of the revelation of his identity to her children, introduces him as a friend of "her late husband." He, being a rogue, takes advantage of this and blackmails her. Finally, he becomes treasurer of the local charity and begins helping himself to the cash, and things reach a point where the wife is about to reveal his identity.

However, she is saved all this, when her youngest daughter is left alone with her husband, and tells him of what a wonderful daddy she had, and what a hero he was. The man then becomes ashamed of his actions and decides to pass out of the lives of his family and leave his children with their wonderful ideals of him. Fate, though, intervenes and he actually is drowned while trying to save a baby, and his wife's story becomes true. Lorraine does some great work as the husband, and Ethel Irving is wonderful as the mother. The supporting cast is all that could be desired.

LONDON TO SEE OLD TIMERS

LONDON, Jan. 1.—When the Palladium reopens as a variety house a new idea in the way of entertainment will be offered. This will be an act called the "Old Timers." The originator of the idea is Albert De Courville. It is not new, however, as several acts of this type have been running for some time in the United States.

The act will be known as Veterans of Variety and in it will be Louie Freear, Joe Tabar, Tom Costello, Jake Friedman, Sabel Fern and Florie Robina.

AMERICAN ACTS WIN CONTEST

LONDON, Jan. 1.—American acts won out over local favorites in a friendly enemy contest staged at the Alhambra Theatre recently. The acts who gained more applause than the home defenders were the Trix Sisters, Savoy Havana Band, Royal Southern Singers, Tex McLeod and Sam Barton.

MARY RUBY FILES SUIT

PARIS, Dec. 31.—Mary Ruby, an English revue actress, brought suit in the courts here to recover 30,000 francs as damages for a scar on her face which was caused by an automobile accident. She was awarded 7,500 francs.

"ROBIN HOOD" IN LONDON

LONDON, Dec. 31.—"Robin Hood," starring Douglas Fairbanks, has been presented to big success at the London Pavillion, where it is now packing houses. "Phi Phi," the revue which closed there two weeks ago, will be revived in the Spring.

MALVINA OPENS IN LONDON

LONDON, Dec. 31.—Malvina, the violinist who just returned from America, opened at the Coliseum last week. She will remain in London for several weeks.

ACTS SAIL FOR AFRICA

LONDON, Dec. 31.—Yorke and Adams, Eileen Janison and Bart and Edie have sailed for Africa where they will tour. The I. V. T. A. Ltd., booked the acts.

Paul O'Neill will open with a production shortly.

Dan McCullom began working in vaudeville last week.

Ned Wayburn has disbanded his "Dancing Dozen" act.

Jack Mack is visiting his folks in Bridgeport, Conn., this week.

Crafts and **Haley** have been given a two-year route over the Keith circuit.

The Vanderbilts opened last week for a tour of the Keith Southern time.

Earle Lindsay is staging the new revue that will open at Shanley's shortly.

Bruce Roman, of Ross and Roman, will be seen in a production next season.

Horace Goldin is recuperating from a serious illnes at the Palace hotel, New York.

Jane Cowl made her first appearance in "Romeo and Juliet" in Toledo, last week.

Rossa and Costello have joined the Weber and Fields unit show, "Reunited."

Corinne Griffith returns East next week to make her first independent production.

Jules Jordan is now playing the leading role with "Welcome Stranger" on the road.

Loring Smith is preparing a new single for vaudeville in which he will soon open.

Hockey and Green's "Stars of the Future" have been given a route over the Keith circuit.

Lane and Harper have been routed over the Keith circuit, and began their tour this week.

Suzanne France, of Jerome and France, is visiting her folks in Lebanon, Pa., this week.

Betty Blythe is completing her latest picture, "The Garden of Desire," at the Bennett studios.

John Craig has been added to the cast of "Gitta's Atonement," in which Bertha Kalish will star.

B. S. Moss returned from Atlantic City this week, where he had been spending the holidays.

Elsie Lombard, of "The Gingham Girl" was confined to her home with illness last week.

Leo LaBlanc is now staging amateur Follies and Fashion Shows for the B. S. Moss houses.

Lois Bennett is meeting with unusually good results in her new singing act on the Keith time.

Alan Shaw arrived here last week and will open in vaudeville shortly with his coin manipulating act.

Thais Lawton has been added to the cast that will appear with Bertha Kalich in "Gitta's Atonement."

Harry Stoddard and his Shanley Orchestra are playing their fifth week at the Broadway this week.

Peter K. Hawley returned to New York for a week's visit during the holidays, from Saranac Lake.

ABOUT YOU! AND YOU!! AND YOU!!!

Len Howland and the **Densmore Sisters** will shortly be seen in their new vehicle, "Our Future Home."

N. K. Miller, manager of the Pantages Theatre, Toronto, was in New York over the Christmas holidays.

Florence Walton and her new husband, Leon Leitrim sailed last week for a honeymoon trip in Europe.

Hunter, Cole and Hunter have been engaged for Sam Howe's Burlesque show for the next three years.

Sybilla Bowhan, lately with Wayburn's "Dancing Dozen" has gone with Harold Orlob's new production.

Charlotte Myers was compelled to cancel the Loew time which she had booked, owing to throat trouble.

Harry Houdini opened a tour of the Orpheum circuit at the Palace, Milwaukee, on Sunday, December 31st.

Harry Miller and **Peggy Fair** returned to New York last week, having completed a tour of the Delmar time.

Lennox Pawle is playing Pat Somerset's former role in Royce's "Orange Blossoms," now showing in Boston.

Syko and Company have been routed over the Proctor Circuit and will open at Proctor's 125th Street, January 11.

Potter and **Gamble** opened at the Princess Theatre, Montreal, last week, beginning a tour of the Keith Canadian time.

Ida Dunn and **Frank Kramer** are cleaning up with their new comedy act, "After the Ball," on the Independent time.

Margaret Anglin will be starred in Willard Robertson's "The Sea Woman," which is to be produced by the Shuberts.

Irving King and **Harry Ross** have combined in a new comedy and singing vehicle, in which they are now rehearsing.

Rollo Peters will play Romeo to Jane Cowl's Juliet in the forthcoming revival of "Romeo and Juliet," to be made by the Selwyns.

Al Downs returned to New York last week from a tour of the Delmar circuit where he worked with the Hugh McKinley act.

Doc Beatty, formerly of the Big City Four, has combined with Sammy Clark, who formerly did a single, in a new comedy offering.

Gene Skinner and **Rose Rosario** will be featured in the tabloid musical comedy, "A Night Out," which will play the Independent time.

"Buster" Johnson, husband of Peggy Marsh, is rehearsing a new dancing act with a feminine partner. Miss Marsh is in Europe at present.

George White's "Scandals" will also depart from the Forrest at the end of the week to be succeeded by Ed Wynn in "The Perfect Fool."

Harry Moss is distributing a souvenir box of cigarettes to prospective guests at his Masque and Movie Ball at Terrace Garden this month.

Bill Church and **Eleanor White** will this season appear in club and cabaret work and will not return to vaudeville until early in the spring.

Charles W. Hamp has again joined Janet of France as pianist, Tommy Tucker having joined the new act which Zaza and Adele are doing.

Happy Golden, who closed with the "Cotton-Pickers" recently, is now arranging a new single for vaudeville in which he will open shortly.

Harry F. Storin has resigned from the Pat Casey Producing Department to assume the management of Keith's Bijou Theatre, Pawtucket, R. I.

Sam Kline, formerly of Elizabeth Nelson and the Barry Boys, is now doing an act with Mae Brandon under the name of Brandon and Kline.

Elizabeth Brown and **Paul Yocum** appeared as additional features of the special entertainment at the Clover Gardens dance palace last week.

Dorothy Jardon, who this season has been with the Chicago Grand Opera Company is going into vaudeville and will be heard on the Keith time.

"Blossom Time" continues to hold apace at the Lyric, and lovers of melodrama are continuing to patronize "The Unloved Wife" at the Metropolitan.

Elsie Hillard, the "blues" singer, and **Frank Conifrey**, the dancer, have effected a vaudeville partnership and will soon blossom forth in a new two-act.

Calvert and Shayne, and **Herman Rose** are requested to communicate with Henry Chesterfield, secretary of the National Vaudeville Artists, Inc.

Regan and Ely, the latter formerly with George Jessells' Shubert unit, "Troubles of 1922," are a new combination who will open in vaudeville shortly.

Rose and Johnson have resumed their vaudeville partnership and are rehearsing a revival of "Off and On," the act formerly done by Cameron and Flannagan.

Jules Eppaily, last seen here in "Banco," is playing an important role in the stock presentation of "Abie's Irish Rose" at the Academy of Music, Baltimore.

Zella Rambeau, last with Jay and Milt Britton's Orchestra, has teamed up with Jack King, formerly with Howard and Clark, and will be seen in a new act together.

Ray Walker, the songwriting pianist, last week appeared at the City Theatre, N. Y., in the new Arlis-Frederick Review. Walker played the saxophone and piano.

May Tully, who sponsored "Batty" is planning to produce another travesty on the mystery play craze for vaudeville. The new piece will be done by a cast of five men.

Lee Scott has decided that the actor's life is easier than the booking agent's after all, and has discarded his black book to begin rehearsing with Carl Statser in a new act.

Menlo Moore, who is convalescing from a recent operation for stomach trouble, left for an extended vacation in the Maine woods. He expects to remain there all winter.

Gertrude Corliss, whose dancing has been a delightful feature of several musical productions, is rehearsing a new dancing act in which she will carry her own orchestra of seven pieces.

Joseph C. Smith, is staging the numbers for George W. Lederer's new musical comedy, "A Pair of Peaches." Smith succeeded Sammy Lee, who was called away to stage "Kiss Me."

Herbert Belmore has been added to the cast of "The Sporting Thing to Do," the new Thompson Buchanan play in which Emily Stevens is to be starred by the Morosco Holding Company.

Meade Shanley, of Keith's Syracuse Theatre, and Bertha Fikes, also a Keith Theatre attache, eloped after asking local papers not to print the fact that he had obtained a marriage license.

A new spectacular dancing act of four people, headed by **Conrad and Tafler** is being produced. Miss Conrad, under the name of Marie Maslova, was a partner of Theodore Kosloff in 1918.

Edmund Gurney created the title role in "Old Bill, M. P.," when the piece opened in Montreal last Monday night. Several others had made a try for the part, with Gurney winning out over all.

Alfred H. White, who is playing the role of Solomon Levi in "Abie's Irish Rose" at the Republic, has been placed under a five-year contract by Ann Nichols, author and producer of the play.

Lou Holtz, Bard and Pearl, Kramer and Boyle, Chappelle and Stinnette, Adele Oswald, Leonard and Eddy, Whirlwind Demons and the **Apollo Trio** appeared on the bill at the Casino New Year's Eve.

Sam Thall, traffic director of the Western Vaudeville Association and the Orpheum as well, is fast recovering from his recent automobile accident in Chicago when over twenty stitches were sewn in his head.

Frank A. Empsall, Watertown, N. Y., millionaire theatrical man and merchant, arrived from Florida this week in order to be present at a sale in Syracuse of some realty property, on which a theare may be erected.

Mazie Wood, who was a featured dancer with "The Bathing Beauties," has formed a vaudeville partnership with Sam Fallon. They are rehearsing a new singing and dancing act which will shortly be shown in the local houses.

Billy Rogers and Variety Girls is a new act which is being presented by Anton Scibilia, and which opens at the Coliseum during the last half of this week. The girls are Peggy Stewart, Vivian Webb and the Jordan Sisters.

Savoy and **Brennan**, **Georgie Price**, **De Haven** and **Nice**, **Joe Towle**, **Janaley Troupe**, **White Way Trio**, **Fooshee Sisters**, **Margaret Merle**, and **Nip and Fletcher** appeared on the bill at the Ambassador Theatre New Year's Eve.

James N. Loughborough has been placed in charge of the Douglas Fairbank's publicity work in the New York office as aid to Peter Gridley Smith, who is exploiting the out of town openings of "Robin Hood." Loughborough recently left the First National staff.

Phil Levy, manager of the Lyric Theatre, Allentown, was in New York last week to speed up the booking of attractions for his theatre for the New Year. Prior to coming to New York, Levy states he had only four shows booked for January and February, but that after a few days he increased the total to twenty-two shows.

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With any FEIST song"

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JESSE CRAWFORD

Playing at the Balaban & Katz Chicago Theatre scores a tremendous success with his own composition

IN A CORNER OF THE WORLD ALL OUR OWN

Crawford is an inspired organist. He is a sensation with his latest song. Send for it!

AL JOLSON

at the Apollo Theatre, Chicago, just makes his audience howl singing his new novelty song sensation

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A Stumbling Fox Trot Full of Tricks

DUMBELL

BY ZEZ CONFREY

A novelty of decided merit!

Another Hit! Send for it Now!

WAKE UP LITTLE GIRL

BY JOE. BURKE AND LOU HERSCHER

It's tuneful, bright and clever.

JUST RELEASED. GET IT NOW!

ALL MUDDLED UP

A Snappy Syncopated Song For Fox Trotters

Words and music by PERCY WENRICH

MELODY LANE

COMPOSERS DENY INFRINGING UPON RIGHTS OF PRODUCERS

Society, Through Attorney, Asks for Bill of Particulars Notating Specific Violations of Existing Agreement— Forward Letter to Managers

The American Society of Composers, Authors and Publishers has written a letter to William Klein, attorney for the Producing Managers' Association, asking for a bill of particulars and specific instance wherein the society or any of its members violated contracts or licensed any stage or production rights to music, the producing rights of which were solely the property of the producer. The society denies that such rights were ever licensed by them illegally and that public performing rights only were licensed to orchestras, etc., and never the singing rights nor any other form of public or stage presentation as charged in the letter sent to the A. S. C. A. & P. last week by William Klein.

No new development has arisen from the ranks of the Producing Managers nor their attorney up to the time of going to press. The expected meeting of the P. M. A. and new form of contract to be decided upon has not materialized, although it is believed that a new clause will be prepared for insertion in the P. M. A. composers' contracts this week. Just how new contracts will affect the A. S. C. A. & P. is problematical as the society itself declares that the composers can make any sort of contract with the manager that he sees fit, even to the point of publishing rights. It is also understood, however, that the composers can charge whatever he wants for his music, and can also choose his producer.

Should the producing managers force the issue and make further attempts to cut in on the composers royalties and avenues of compensation, at least one of the most desirable of American composers has gone on record as declaring he will sell the producing rights to his musical compositions to independent producers who are satisfied with the stage rights of compositions as per contracts that have been in use up until now.

The committee formed by the society has not been called upon to meet any similar committee of the P. M. A., and as far as it is generally known Nathan Burkan, counsel for the society, and William Klein, attorney for the P. M. A., have not conferred on the matter. Outside of the letter sent to Klein, the society apparently will wait for the P. M. A. to force the issue. At the same time, their committee stands ready to cooperate with the P. M. A.

In answer to the one received from William Klein, attorney for the Producing Managers' Association, the following communication as mentioned above was sent by the society:

JANUARY 3RD, 1923.

MR. WILLIAM KLEIN,
152 West 42nd Street,
New York City.

DEAR SIR:

We are in receipt of yours September 27th, enclosing your letter of December 15th, stating that you have been retained by the Producing Managers' Association, by which it is claimed that this society "is leasing or granting to proprietors of music halls and other places the rights to produce and play music, the producing rights to which are in the producers solely."

We also acknowledge your notice that insofar as your clients are concerned they have never granted to "anyone whomsoever," including this society, any right to sell or grant to others "the right to publish the same or to use the same in any manner whatsoever"; and we take note of your statement that you have advised your clients that any grant of such rights by this society is "wholly illegal."

You are respectfully requested to advise this society of specific instances in which it has granted any license or right without complete legal authority so to do.

Yours very truly,

AMERICAN SOCIETY OF COMPOSERS,
AUTHORS AND PUBLISHERS,
By GLENN MACDONOUGH,
Secretary.

BEILIN AND HOROWITZ START

Al Beilin and Willie Horowitz, who recently opened their music publishing offices at 225 West 46th street, under the name of Beilin & Horowitz, have released their catalogue, which is composed of a variety of numbers, five songs in all, by well known standard writers.

The songs are: "Sorry," a ballad; "The Panic Is On," comedy song; "Dance," novelty number; "While You Were Making Believe You Cared" and "You Wouldn't Believe Me."

A professional department staff under the personal direction of the firm's members, is on duty at the new offices, which are in the former quarters of the B. D. Nice Music Company, newly decorated and additional piano rooms installed.

WITMARKS GET B. D. NICE CATALOG

The catalogue of song publications issued by the B. D. Nice Company has been acquired by M. Witmark & Sons, who will in future control the sales of the various numbers bearing the B. D. Nice imprint.

NEW LEO FEIST, INC., OFFICES

Leo Feist, Inc., has opened a new Minneapolis office at No. 235 Loeb Arcade, moving from the Lyric Theatre Building. Frank Novak is the manager.

LEAVITT-WITMARK SUIT DELAYED

The long pending litigation of the breach of contract suit filed against M. Witmark & Son by Michael B. Leavitt, producer, was further delayed last week when Supreme Court Justice Delehanty denied the motion for preference made by counsel for Leavitt.

Leavitt started the action some time ago alleging breach of contract over a musical show, the English rights of which he sold to Witmarks. A short time ago the deposition of Charles Warren, London representative of Witmarks, was taken while on a visit to this country, and if the motion for preference was granted the attorneys for Leavitt the trial would have been brought up shortly.

NEW SONG PUBLISHERS

Arthur Sizemore and Guy Shrigley, writers of "After The Rain," "Rose," "Mississippi Shore," "Right Or Wrong," and others have formed a partnership for the purpose of publishing their own songs after several years connection with Jerome H. Remick & Co. and other publishers. The firm will be known as Sizemore & Shrigley and they have taken office space at No. 177 N. State street, Chicago. Their initial contributions to the success of the firm are "Hilo Bay" and "I've Got The Ain't Got Nothin', Never Had Nothin' Blues."

INCREASING MUSIC SALES

One of the new plans formulated by E. C. Mills, for the purpose of increasing sheet music sales, that of inducing phonograph stores and departments to sell the product, is rapidly gathering momentum, in some cases resulting in several hundred copies of music sold in towns that did not sell music before.

Encouraging letters are being received daily by Mr. Mills, at the offices of the Music Publisher's Protective Association. These are mostly from jobbers in and out of New York City. The C. I. Hicks Music Company of 665 Washington Street, Boston, wrote in substance, that they had followed the lead given by the M. P. P. A. and had opened three excellent accounts in Boston that are selling a considerable amount of sheet music where nothing but phonographs and records were sold before. Also, many new accounts were being opened throughout New England in towns that previously sold no sheet music.

The Richmond Supply Corp., music jobbers wrote to Mr. Mills thanking him for the new accounts they were enabled to open by getting after the phonograph departments, etc., and that the encouragement received in that line so far warranted their further efforts to assist phonograph stores in installing a sheet music department. Other jobbers wrote of their success along the same lines.

MUSIC SUITS TRIED IN PHILA.

The 26 suits for infringement of copyright filed in Philadelphia by the American Society of Composers, Authors and Publishers, and which were referred to Special Master Douglass, will be resumed before the special master in Philadelphia, at his offices, on January 3, 4 and 5.

Defendants in the actions are various motion picture houses. Some of the cases were heard in Philadelphia by Federal Judge Thompson in the United States District Court, who referred the rest of the suits to the special master, whom he appointed. Testimony was taken recently at the rooms of the Society, where publishers and composers testified as to the originality and ownership of copyright of the composition involved in the infringements, etc.

Actual evidence, etc., of the infringement will be presented at the next hearing to be held this week, after which the result will be reported by Special Master Douglass to Judge Thompson, who will make a final decision in the matter.

NEW MITTENTHAL RELEASES

Joe Mittenthal, Inc., have accepted for immediate publication three new songs with which they will start their 1923 activities. The first of these is "The Fire Laddie" by Bartley Costello and Johnny Tucker, the latter being the fireman-composer of the New York Fire Department. The song is to be used as the theme song of the new moving picture "The Third Alarm" and is the first of its kind since "The Man with the Ladder and the Hose." When the picture makes its New York appearance the song will be sung by a male quartette as a sort of prologue. The second of the songs is a number entitled "The Flirt," using as its theme the Booth Tarkington picture of the same name which opened at the Rialto Theatre, December 24. "I'll Take You Home Again, Pal of Mine" is the third song of the trio by the same authors as are responsible for "Call Me Back, Pal of Mine" the latest ballad success.

BONUSES FOR FEIST EMPLOYEES

All of the Leo Feist, Inc., employees, both in New York and the various branch offices, received a substantial cash bonus last week varying in amount according to the position held and the time of employment.

The amount distributed was exceptionally large, due to the fact that the Feist concern experienced the biggest business year in its long career.

MUSIC MEN SETTLE SUITS

Members and non-members of the Music Publishers' Protective Association and the American Society of Composers, Authors and Publishers, in order to avoid costly legal action, regarding songs in which infringements are involved, and to receive quick action, are settling their differences by arbitration. Many cases that formerly were placed in the hands of lawyers are now being referred to E. C. Mills, chairman of the executive board of the M. P. P. A.

The latest tangle to be straightened out via the arbitration route was that of Saul Bornstein, Con Conrad and Billy Rose, who were involved in a song entitled "You've Got to See Mamma Every Night or You Can't See Mamma at All." Bornstein claimed that he was entitled to a share of the royalties of the songs as one of the collaborators who suggested the title.

It was decided that Saul Bornstein was entitled to a quarter interest in the song, it having been proved that he was in a way responsible for the title.

Other differences between various publishers have been referred to Mr. Mills for arbitration, including a long standing civil action between Shapiro, Bernstein & Co. and M. Witmark & Son which involves the "Love Bird" song and a question as to whether a staff writer can place songs with another firm.

The Bornstein-Conrad-Rose case is peculiar in that a general manager of one concern is sharing in the royalties of a song published by another house. Originally Conrad and Rose brought a song entitled "You've Got to Get It While the Getting Is Good, or You Can't Get Any at All," to Irving Berlin, Inc., and it was believed by Saul Bornstein to be too suggestive for a song title. The three of them then set about to think of a better title and the suggestion by Bornstein of "You've Got to Call Around Every Night or You Can't Call Around at All" finally resulted in the title adopted about "You've Got to See Mamma," etc.

Subsequently the writers placed their song with Leo Feist, Inc. A committee composed of Isidore Witmark, J. C. Rosenthal, general manager of the A. S. C. A. & P., and Grante Clarke, writer, and E. C. Mills were unanimous in declaring that a one-quarter interest in the song was due Mr. Bornstein, provided he made no interference in the publishers (Feist's) publication of the song.

IRVING BERLIN SUES WATERSON

Irving Berlin, Inc., through its attorneys, Gilbert & Gilbert, has started a legal action against Waterson, Berlin & Snyder Co., asking for an injunction and damages for alleged song infringement. Berlin claims that the song "Tomorrow" published by the Waterson Co. and written by J. Russel Robinson and Roy Turk, is an infringement on his own number "Homesick." Both numbers were released early this season and were exploited in the professional departments of the respective companies.

HALLET USING TRIANGLE SONGS

The Triangle Music Company's songs, "Just Supposing" and "Some Winter's Night," will be featured by Mal Hallett in his new orchestra act which is scheduled to open on the Keith time shortly.

"SUNSHINE MARY" PLACED

Tommy Malie, of the Waterson, Berlin & Snyder staff, has written a new song with Harry Cooper entitled "Sunshine Mary" which they have placed with the above mentioned house.

NEW PITTSBURGH MANAGER

The Pittsburgh office of Waterson, Berlin & Snyder is now in charge of Charlie Seville and Ben Fields. Seville was formerly with the team of Ford and Urma.

BURLESQUE

COL. SHOWS AT YORKVILLE THEATRE

REID SHOW OPENS ON JAN. 15

The Yorkville Theatre on East Eighty-sixth street will be a Columbia Circuit house commencing January 15. It will open with the Jack Reid show. The Reid show is playing a split week at Fall River and Worcester this week on the Affiliated Circuit and will close in Boston next week. The show will lay off the following week and rehearse.

The Yorkville has been playing dramatic stock for several years and was very successful up to this season, but the business dropped off lately and has not been on a paying basis since it opened last September. Hurtig & Seamon control the house and they have been trying all season to place it on the Columbia Circuit, it is said, and finally completed arrangements last week with General Manager Sam. A. Scribner for the Columbia Circuit to book the Columbia shows there.

The dramatic stock company will close its season at this house on Saturday night and it will then remain dark for one week. Dave Sidman, who has managed the house for the past few years, will remain as the manager under the burlesque policy.

This will give the Columbia Circuit four houses in New York City. The Columbia at 47th street and Seventh avenue, Hurtig & Seamons on West 125th street, Miner Bronx at 149th street and Third avenue, and the Yorkville at East 86th street and Lexington avenue.

At the same time of the announcement of the Yorkville coming on the circuit, came word of the closing of the Park Theatre, Indianapolis. This house closed last Saturday night with the Reeves show. The Columbia shows have been playing the house about six weeks, but the business has been poor; in fact, the shows have been losing money there. It is even claimed that the Broadway, which is playing the Mutual Circuit shows, has been doing more business at times than the Park. Joe Levitt's "Giggles," which was to play there this week, is laying off in St. Louis. For the present the shows will have to lay off a week until this week can be filled in later.

By placing the Yorkville on the circuit it saves a layoff in the East. The Yorkville week will be located between Brooklyn and the Casino, Philadelphia; or, in other words, will take up the week formerly occupied by Scranton, before that city was dropped from the Columbia Circuit several months ago. The shows will go from Poughkeepsie to either the Casino or Empire, Brooklyn, then to the Yorkville, and then to the Casino, Philadelphia, and West.

Burlesque was tried out at the Yorkville in 1916, when the American Burlesque Circuit played the house for about two months, but it did not prove a success. Arthur Pearson managed the house at that time. It is a question if times have changed since then, and if the Columbia shows will "go" at this house. There is no doubt but what the house will be opposition to the three Columbia houses in New York, as it is not so very far from the Columbia, Miner's Bronx, or Hurtig & Seamons. It is in a family neighborhood and the gross business cannot be less than $5,000 on the week for the ordinary shows to get by; it will have to be much more for the more expensive shows to break even.

A petition is being circulated by the Y. M. C. A., whose headquarters are adjoining the Yorkville, among the residents of the neighborhood asking that the license for burlesque shows be refused.

CHANGES IN WILLIAMS SHOW

Many changes have been made in the Mollie Williams Show since it appeared at the Columbia Theatre, New York, a few weeks ago. Besides those already announced from time to time, the following takes effect this week: Happy McNally, Bert Howard and Harry Wilson close. Roy Jones and Mildred Campbell join the show. With a few exceptions there is now almost an entire new cast with the show. If Miss Williams changes her material a bit and should keep her dramatic act in the show, placing it in another spot, the show would be all right.

DINNER TO "MIMIC WORLD"

ITHACA, N. Y., Dec. 30.—M. M. Gulstadt, manager of the local theatre, gave a dinner to the members of the "Mimic World" at the Ithaca Hotel Christmas night. The entire company of forty-three people attended. The show played Ithaca Christmas, as do all the Columbia Circuit shows, for one day. Manager Gulstadt wanted to make the members of the show feel that Christmas Day so far from home could be made pleasant for them even though he did not know any of the company.

MAYOR SENDS GREETING

BOSTON, Mass., Dec. 30.—Mayor Curley of this city made the members of the profession playing here last week feel that the city of Boston wished them well for the new year, by sending to each member of a show playing this city the following greetings cards: "To the stranger within our gates, this festive Holiday Season, the city of Boston extends Hospitable Welcome and the Best Wishes of its citizens for a Happy Christmas and a Prosperous New Year," signed James M. Curley, Mayor.

DINNER TO "FOLLY TOWN" CO.

WORCESTER, Mass., Dec. 27.—A dinner was tendered to the "Folly Town" Company after the show on Christmas Day by James E. Cooper at the Baratti-Ble Restaurant. Joe Edmonston acted as host. Besides the members of the company present a number of the performers of the Shubert Unit playing at the local theatre were present.

EDDIE FOX CLOSING

DETROIT, Mich., Dec. 20.—Eddie "Bozo" Fox, principal comedian of Jimmy Cooper's "Beauty Revue," has handed in his notice with the show to close at the Gayety, Rochester, in four weeks. His reason for closing is that he has eye trouble.

MESSING TO STAGE SHOW

Commencing the week of January 8, Moe Messing will stage a new show for his "Pepper Pots." He will call the show "Round the Town" and it will open at the Olympic.

LEDERER STAYS WITH SHOW

Lew Lederer, who was to close with the "Broadway Belles" in Louisville, has decided to remain with the show. He retracted his notice.

GRACE TREBER IN SINGLE

Grace Treber did a "single" for three days while "Follies and Scandals" had their lay-off. She was working around Boston.

JACKIE ADDISON CLOSES

Jackie Addison has closed with the "Jazz Time Revue" and opened with the "Girls a la Carte" last week in Philadelphia.

MAURICE COLE CLOSING

Maurice Cole closed with the "Mischief Makers" at the Lyric, Newark, last Saturday night. He is going in vaudeville.

COL. CHICAGO THEATRE TO BE SOLD

OWNED BY GAYETY THEATRE CO.

The Columbia Theatre, Chicago, is to be sold. This theatre is owned and controlled by the Gayety Theatre Company and is booked by the Columbia Amusement Company. The price of the sale is claimed to be $440,000. The property is to be sold to John Simon, of Chicago.

The Columbia Theatre Building is located in the heart of the Loop at Clark and Madison street and in one of the best locations in Chicago. Besides containing the Columbia Theatre, the Planters Hotel occupies the rest of the building. The reason given for the sale is that the theatre is too small for burlesque shows and that the proper revenue cannot be taken in at the box office at the present burlesque prices to warrant good returns. It is also claimed that the hotel people have a lease on the balance of the building which has twelve more years to run that is not any too good so far as the rental is concerned, that is, from a profitable standpoint.

The Columbia was opened on February 26, 1911, having been built at a cost of about $455,000.

The opening attraction was "The Ginger Girls," with Ed. Lee Wrothe, Jeanette Sherwood, James Wilson, Jane LeBeau, Primrose Semon, Dan Sullivan, George Stone, Wilbur Dobbs, Lou Miller, Charles J. Hill, Sig. Franz, Marty Semon.

A meeting of the stockholders of he company was held in the Columbia Theatre Building, New York, last Thursday morning, and was attended by Sam A. Scribner, J. Herbert Mack, John G. Jermon, Harry Bryant, Phil Sheridan, Leon Lasky, I. M. Weingarten and a representative of the Siegman Estate.

There is to be another meeting of the stockholders to be held shortly before the actual sale is made, but it is claimed that everything is set and there is nothing left to do but the signing of the papers.

It has not been announced as yet just when Simon will take posession, but there is no doubt but what the Columbia attractions will play out the present season at this house.

The Columbia shows are playing three weeks in Chicago this season, opening at the Columbia, then they go to the Star and Garter and then to the Empress. By selling the Columbia Theatre, the Columbia attractions will have but two houses left in that city, unless they get another house, which they most likely will do, somewhere within the Loop, not far from the Columbia Theatre.

"TOWN FOLLIES" CAST

The new principals of "Town Follies," which takes the place of the "Follies and Scandals" and will open at the Empire, Hoboken, are George Hart, second comedian; Lew Harris, straight man, and Emily Nice, second soubrette. Those of the present cast who remain with the show are Ernie Mack, Ray Kolb, Bonnie Lloyd and Jessie Rece. Billy Tanner, Oscar Lloyd and Rose Bell will close. Lloyd is going in a big time vaudeville act and Turner is to be operated on at Mt. Sinai Hospital.

BENNY MOORE RECOVERS

Benny Moore, one of the comedians of the "Jazz Time Revue" who fell from one of the wires while doing the boxing bit on skates at the Olympic several weeks ago and injured his arm, is again working in this bit. He has recovered from his injury and started working in the bit at the Gayety, Brooklyn, last week.

"BROADWAY BREVITIES," IS A GREAT SHOW AT THE COLUMBIA

It looks as though these ex-American Burlesque producers have got it on many of the Columbia Circuit producers from what we have seen at the Columbia Theatre so far this season. There was Rube Bernstein's "Broadway Flappers" here a few weeks ago, now comes along Eddie Daley with his "Broadway Brevities" with a show that from a production standpoint passes nearly everything seen at this house this season. The production and electrical effects are artistic and gorgeous. The costumes of both the principals and chorus are beautiful and novel.

The comedy is fast and pleasing, there is just enough to keep the audience in a fine humor, with comedy scenes placed so that the comedians do not follow themselves on and off.

The show is in two acts of sixteen scenes. Each set of scenery is bright and attractive looking. The programme states that the book is by Billy K. Wells, the lyrics and music by Al. W. Brown. Dan Dody staged the numbers and he extended himself by giving this show something worth while in the line of dancing numbers. The entire production was staged under the direction of Eddie Daley, and Daley has the show going in tip top fashion.

It's about the best trained chorus that has been in the house this season, every girl works in unison. Each girl works hard and is on her toes at all times. They are a pretty lot and as well formed bunch of girls as one can see in the Follies. The music is catchy and there are but a few numbers in the show that we have heard before.

Daley has a good cast which is headed by Lena Daley. Miss Daley has for a number of years been featured over the American Circuit, where she was a big drawing card, but the Miss Daley of this season far surpasses the one of past seasons in the art of dancing and all around work. She has discarded her rough work and now gets her numbers over on her merits of dancing and the manner she does them. Her costumes are novel in design and brilliant in colors and very beautiful.

The comedy is taken care of by Jay C. Flippen and Herman Rose. Flippen is the first real black face comedian who has been at the Columbia this season. He portrays the negro role in an easy, natural way, not overdoing it, and at the same time in a most amusing manner. His mannerisms are pleasing and funny.

Rose is a Hebrew comedian and does very well with the part assigned.

John O. Grant, who is making his first appearance at the Columbia this week, distinguished himself as a straight man. Grant is a tall, fine looking chap with a pleasing smile and personality. He is a conscientious worker and a man who can "feed" and handle a comedian. He is a fine talker, a neat and classy dresser and as good a straight man as can be seen anywhere in burlesque.

Bernice La Barr, an attractive and well formed young lady, is the prima donna. Miss La Barr has a voice far above the average burlesque prima donna and renders her numbers excellently. She also does nicely in the scenes, and her costumes are very pretty.

Gladys Jackson is another of the ladies who registered. She is a pleasing young person, who can put a number over, and did very well with them. Her dresses are attractive.

Renee Rayne, a pretty brunette, has several numbers and she put them all over. Her "Rainy Afternoon" number with Arthur Selby was her best.

Richy Craig, Jr., a neat appearing juvenile, does very well and easily fills the bill. He dances well and has a good singing and speaking voice.

Jasbo Mahon, Arthur Selby and H. Griffith appear in scenes and are used to an advantage in the musical numbers. They handled what is assigned to them in fine shape.

The "bootleggers" scene right after the opening makes a good comedy start for the show. In this scene Flippen makes his entrance from a waste barrel.

The "Congressman" scene is a dandy comedy offering and it gives Flippen a fine opportunity for laughs. Grant works it up well with him, assisted by several other principals.

Miss La Barr's and Selby's Spanish number, "In Monterey," was well given.

Miss Jackson's "Stage Door Blues" number with the girls was finely staged and put over nicely.

In Miss Daley's specialty, which opens with a song, this young woman put over a corking good act. She followed her song with a dance, which was cleverly presented. Her dancing this season makes Miss Daley stand out. The act went over very good.

"My Little Snowflake Girl," by Miss La Barr, and the girls is beautiful. Miss La Barr rendered this number well and the effects are excellent.

In "Rainy Afternoon" number, which is used as a finale of the first part, the effects and staging proved this to be the big number of the first part. It is Miss Rainy's and Mr. Selby's number and they sang it creditably. At the finish all the principals were on the stage. This number is given in a mountain scene, and Daley has the company well placed in advantageous positions, with the two principals leading the number and half dozen girls down front with the rain effect, a very natural scene.

Daley has in his "Broadway Brevities" his first Columbia show and it's a success. This is another show of which the Columbia Amusement Company can be proud.

Sid.

"JOHANNES KREISLER," FANTASTIC MELODRAMA AT THE APOLLO

"JOHANNES KREISLER," a fantastic melodrama in a prologue, and three parts in 42 scenes, by Carl Mainhard and Rudolph Berbauer. Adapted from the German of the authors by Louis N. Parker. Music by E. H. Von Reznick. Ballet by Fokine, settings by Sven Gade inventor. Produced at the Apollo Theatre Saturday evening December 23.

CAST

Johannes Kreisler ..... Jacob Ben-Ami
Theodor ..... Erskine Sanford
Cyprian ..... Manart Kippen
Ludwig ..... Cecil Owen
Vincent ..... Fritz Adams
Othmar ..... Hyman Meyer
Julia Mark (Undine) ..... Lotus Robb
Mr. Mark ..... Chas. R. Burrows
Mrs. Mark ..... Anna Bates
Sekonda ..... Burr Caruth
(Ladies and gentlemen of the court, etc.)

For those who attend the theatre in order to be entertained with a piece that requires little effort to watch—the new Selwyn play is not for them. But for those who wish to see something different, a real novelty, combined with the most unusual technical and trick sets of scenery designed to show, for instance, the narrators actual experience instead of relying on his story, "Johannes Kreisler" will keep them on the edge of the seat every minute. Cost of production and running expenses must be enormous, and if the enterprising producer can get his money back even with the aid of four matinees Christmas week and a top of $4.40 at night more power to him. Despite the ever changing scenes of varying moods and places the dramatic quality of the piece is well defined as interpreted by Jacob Ben-Ami in the role of a composer whose clashing temperament leads him into at least three hopeless love affairs, the high spots of each being shown in the background when he was not shown telling the story. This is in effect a leaf borrowed from the movies where the cut-back was invented. Indeed the play and the different sets could hardly be any different if they were the result of a continuity writers' version of the play for the movies.

The sets are a series of place drops, some double-decked and mounted by wheels so that they can be moved back and forth. Black drops and background were used with the stage in darkness but for the particular bit of set that is lit with an overhead spot of which many were used at various times. This style of setting made several illusions possible such as a character seeming to float down through space and also the beheading of two puppets.

In the prologue and first act that required 25 scenes the play opens with the first scenes showing a rathskeller where they are waiting for Kreisler to appear. Later he arrives and subsequent scenes show him telling one of his friends in his own room, about a certain prima-donna. The composer is aged and weary, and tells his friends that the great opera singer Julia was first seen by him on a certain hillside when he was a youth, dreaming of one of his future operas. The cut-back showed Julia in her room and then the action shifted to the "hillside" where the composer was dreaming of his music. The Fokine ballet was staged in this and the ballet master has surpassed himself. Directly after the ballet the composer meets the girl Julia, and his first hopeless love starts. At the end of the first act the action reverts to the scene where the composer is telling his story.

In this style, the next two acts also took place. Act two dealt with his appearance at Court where he meets another Julia in the person of Euphemia, niece of the Prince. In this act an illusion is used whereby the half crazed composer has a nightmare and thinks he sees his enemies at the Court, whom he labels "puppets." They appear as puppets and he beheads them. The third act was unusually well received when a dress rehearsal at the opera was part of the action. Ben-Ami does some of his best work in this act, both as the conductor who refuses to conduct for the ballet and toward the close of the act when he seems to float down to his Donna Anna from a stage box. The show closes with the news that his Anna is dead and the composer dies of a broken heart.

Lotus Robb as the girl of Kreisler's affairs handled her part adequately. Most of the other artists with few exceptions gave an ordinary performance. The role of Kreisler was a difficult one for as many others it required quick change back and forth as narrator and then into the action. The character if living in this period in New York would probably be called a "cokey." The music by Reznick had all of the varying moods of the play.

"ROSE BRIAR," WITH BILLIE BURKE, AT THE EMPIRE

"ROSE BRIAR," a three-act comedy by Booth Tarkington, with incidental music by Victor Herbert. Produced by Florenz Ziegfeld, Jr., at the Empire Theatre on Monday evening, December 25, 1922.

CAST

Rose Briar ..... Billie Burke
Paradee ..... Allen Dinehart
Valentine ..... Frank Conroy
Mrs. Valentine ..... Julia Hoyt
Little ..... Richie Ling
Crecelous ..... Paul Doucet
Miss Nicely ..... Florence O'Denishawn
Miss Sheppard ..... Ethel Remey
Monsieur Prologue ..... George Renevant
Sullivan ..... Mark Haight
Thompson ..... John White
Cabaret Patrons—Misses Beulah McFarland, Janet Megrew, Polly Nally, Vivian Vernon, Avonne Taylor, Messrs. M. G. Jennings, M. J. Thomas and John Donnelly.

Booth Tarkington has supplied a gem of a play for Miss Burke. It is a wholesome, sparkling comedy which is deluged with sparkling and scintillating situations that afford the star every opportunity to disport herself as a charming and relishable comedienne. The story is light in texture and almost conventional. But it is handled and built up in so deft a manner and produced in such stupendous fashion that it glitters throughout.

Miss Burke appears as "Rose Briar," a singer in the cabaret of the Restaurant Pompadour. The proprietor of the place informs her that she only holds her position through the good will of a lawyer, who represents the owners of the property. The lawyer comes to her and informs her that the husband of the owner, a melancholy person, is enamored of her, and she is the only person who seems to be able to make life worth while for him.

He proposes that she conveniently have herself compromised with the man and that all will come out right in the end. She is mortified at the request and gives an indifferent answer which makes the plotter believe that she will go through as they want her to. The wife then comes on the scene, treats the singer with indifference, and after viewing her performance invites her to her home as a week-end guest. Rose Briar accepts and when she arrives at the home goes through two acts of mockery and mimicry which results in the undoing of the society woman, who seems to feel that she has the world at her feet. Miss Burke gave a delightful performance, speaking her lines with ease and getting value out of each scene and situation. Frank Conroy, as the melancholy husband, seems to have got the juicy part of the play, which was undoubtedly intended for Dinehart. Conroy, in his characterization, got the sympathy of the audience from the start and held it throughout, while Dinehart, though he tried hard, just did not seem to fit into the part as he usually does. Julia Lydig Hoyt evidently had her part written for her, or at least the author had her in mind for the part when writing the play. The part does not call for much effort, but taxes the player's resources nevertheless. In the battle of wits with Rose Briar she had a tremendous task but acquitted herself in good stead. Richie Ling, as the suave attorney, did capitally. Paul Doucet, as the cabaret owner, seemed to overplay his part just a bit, but that no doubt will wear off with work. Florence O'Denishawn spoke a few lines in the opening of the play and concluded her portion of the entertainment with terpsichorean endeavors, whose music was the output of Victor Herbert. Ethel Remey, as a newspaper writer, acted in a delightful manner. The settings and embellishments which Mr. Ziegfeld has supplied for Miss Burke are the last word in their line and serve as a fitting background for the sparkling comedienne. "Rose Briar" is a play which will add a host of new admirers to Miss Burke's list, as it has an unusual appeal for the feminine sex.

"THE CLINGING VINE," NEW SAVAGE SHOW AT KNICKERBOCKER

"THE CLINGING VINE" a comedy with music, the book and lyrics being by Zelda Sears and the music by Harold Levey, presented by Henry W. Savage at the Knickerbocker Theatre, on Monday evening Dec. 25, 1922.

THE CAST

Tessie ..... Irene Dunne
Plummer ..... Nathaniel Wagner
Billings ..... Royal Hallee
Titus M. Tutewiler ..... Charles Schofield
Bill ..... Christian Holtum
Smith ..... Bradford Hunt
Brown ..... Roy Marvin
Jones ..... William Rogers
Antoinette Allen ..... Peggy Wood
Mildred Mayo ..... Josephine Adair
Janet Milton ..... Eleanor Dawn
Francis Milton ..... James C. Marlowe
Randolph Mayo ..... Raymond Crane
Jane ..... Jane Arrol
Jean ..... Jean Ferguson
Margery ..... Margery Wall
Rosa ..... Rosa Vera
Helen ..... Helen Hipkins
Louise ..... Louise Scheerer
Eleanor ..... Eleanor Livingston
Virginia ..... Virginia Clark
Florence ..... Florence McGuire
Victoria ..... Victoria White
Mrs. Anthony Allen ... Louise Galloway
Vacarescou ..... Reginald Pasch
Agnes ..... Joyce White
Bascom ..... William C. Gordon
Jimmy Manning ..... Charles Derickson

With the Christmas advent of "The Clinging Vine," Broadway has a return to normalcy both in the way of pleasing musical comedy and of box office prices. With the prices what they are and the play what it is there is no reason to suspect that the Knickerbocker Theatre will not be hard put to it to find seats for its audience for some time to come. All of which is to say that "The Clinging Vine," with Peggy Wood, is a thoroughly delightful musical comedy. The strangest thing about it, in this season of perspiring and overworked choristers, is the fact that it owes its success more to excellent acting and book than to the acrobatics of the dancers. The play's charm can be attributed first to Miss Peggy Wood, secondly to a fine book and pleasing lyrics by Zelda Sears, third to Louise Galloway, fourth to the tuneful music of Harold Levey, fifth to excellent staging by Ira Hards and Julian Alfred and sixth to an efficient and well selected cast and ensemble.

There are no "belly-laughs" in the "Clinging Vine" but there are a good many smiles. Peggy Wood, as the heroine, is a thoroughly efficient business woman who has had no time for love or clothes, being the head of a big paint factory. She leaves for New York, as Tessie, her secretary says "without even powdering her nose. She ain't human." Her charming, old-young grandmother takes her in hand, gives her a repertoire of four set speeches, and teaches her how to be a clinging vine. The speeches are "Yes?" "No?" "Do go on!" and "I think you're just wonderful-l-l!" the last delivered with twittering eyelashes. The clinging vine stuff proves so effective that she is able to win the love of her boyhood pal and provide him with $25,000 to finance his patent egg beater, wresting this sum from her two middle-aged cousins and a gentleman adventurer.

There is no "punch" to the "Clinging Vine," thank goodness. Each of the little dances staged by Julian Alfred is a delightful bit of movement. The settings are in excellent taste. Miss Joyce White and a man whom we believe to be Earl Gates provide most of the dancing and there is some fine singing by the boy's sextette. The two numbers destined to be heard on roadway and elsewhere are "Once Upon a Time" and "The Clinging Vine." Besides those mentioned above Reginald Pasch, Raymond Crane and James C. Marlowe also do some excellent work.

NEW AL WOODS PLAY "THE MASKED WOMAN," AT THE ELTINGE

"THE MASKED WOMAN," a play in three acts by Kate Jordan, based on the French of Charles Mere. Produced at the Eltinge Theatre on Friday evening, December 22.

CAST

Mme. Montebel ..... Ethel Jackson
Dr. Rene Delatour ..... John Halliday
Paul ..... Fred Sutton
Baron Tolento ..... Lowell Sherman
Diane Delatour ..... Helen Mackellar
Gaby ..... Florence Flynn
Dolly Green ..... Jane Houston
Women guests: Betty Shields, Georgia De Long, Ethel Gibson, Violet Anderson.
Andre ..... Richard Abbott
Mimi ..... Gladys Frazin
Philippe ..... Walter Bellinger
Germaine ..... Alice Fleming
Vidalon ..... Frank Hollins
Lannoy ..... Russell Fillmore
Lapoule ..... Albert Tavernier

Although adapted from the French, and produced by Al Woods, "The Masked Woman" is not a risque farce, as it may seem, but a French melodrama, not too unusual, but treated somewhat different. Lowell Sherman as a villainous old roue and Helen Mackeller as a virtuous matron, give the cast considerable distinction, both being very well chosen.

Sherman in the role of Baron Tolento, conceives the idea of getting the Mme. Diane Delatour (Miss Mackellar) to his apartment on the pretense of doing away with himself in spectacular manner. Subsequently, the Baron, clad in his typical French dressing robe, works up the big scene of the play by chasing his prey all over the apartment in an attempt to make her his. This ends in the strength of the young woman outlasting that of the Baron's and he finally falls exhausted to the floor. A little dishevelled, the victim escapes unharmed. As he grovels, the old vulture puts a curse upon her, crying out that his dead hand will reach out from his very grave and torment her. Which seems a little hard luck for a well-meaning matron.

The Baron seeks revenge after his death by ruining Mme Delatour's reputation, and has arranged by the terms of his will to leave her his tainted millions. Another big scene between the husband and the wife, who was left the money, takes place and finally by mere chance the woman's reputation is cleared by a witness of the other big scene.

Both Miss Mackellar and Sherman were equal to their respective parts at all times. If the play achieves any measure of popularity, it will certainly be to the credit of these two excellent artists. All of the scenes are unusually well staged, with some dancing and musical entertainment added for diversion, as part of the revelry at the Baron's home.

"ICE-BOUND" IN REHEARSAL

Sam H. Harris will place "Ice-Bound," a new play by Owen Davis, in rehearsal this week. The cast includes Robert Ames, Phyllis Povah, John Westley, Andrew Lawlor, Boots Wooster, Edna May Oliver, Willard Robertson, Eva Condon and Geraldine O'Brien.

NEW SHOW FOR RICHMAN

Charles Richman will essay the dual role of author-star in Lee Shubert's forthcoming production of "Suspended Sentence," which went into rehearsal last week. The supporting cast includes Emily Ann Wellman, Phylis Alden, Harold Salter, John Adair, Clyde Veaux, Harry Neville and Frank Harvey.

VAUDEVILLE BILLS
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Week of January 8, 1923

NEW YORK CITY

Palace—Stanley & Birnes—Duci de Kerekjarto—The Briants—"Realm of Fantasy."

Riverside—Creations—Bob Hall—Mabel McCane—Rae Eleanor Ball—Leavitt & Lockwood—Gus Fowler—Bill, Genevive & Walters—Dufor Boys—Maccart & Marrone.

81st Street—Wilton Sisters—When Love Is Young—Chas. Ahearn & Co.—Shaw & Lee—Barbette—Murray & Gerrish.

Alhambra—Maxine & Bobby—Allen & Canfield—Four Runaways—A Night in Spain—Catherine Murray—Eddie Foy & Family—Tom Smith.

Royal—Fifer Bros. & Sister—Mack & Lane—Right or Wrong—Jean Granese—Chief Caupolican—Little Cottage—Camilla's Birds—Franklyn & Hall.

Colonial—The Seebacks—50 Miles from Broadway—Jas. Thornton.

Broadway—Moore & Freed—Eddie Nelson—Mary Haynes.

Jefferson (First Half)—Demarest & Collette—The Cansinos. (Second Half)—Edwards & Beasley—Hotel Biltmore Band.

Franklin (First Half)—Jos. Diskay—Dooley & Morton—Hotel Biltmore Band. (Second Half)—Mr. Richard Keane—Cooper & Ricardo—California Ramblers.

Regent (First Half)—Bob Albright—Eddie Nelson—Waldron & Winslow. (Second Half)—Geo. LeMaire & Co.—Landau's Serenaders.

Coliseum (First Half)—Herbert Clifton—Cooper & Ricardo—Johnny Burke—Arnaud Vessey & Ritz Carlton Or. (Second Half)—Irene Franklin—The Cansinos.

Fordham (First Half)—Edwards & Beasley—Mr. Richard Keane—Irene Franklin. (Second Half)—Herbert Clifton—Johnny Burke—Armand Vissey & Ritz Carleton Or.

Hamilton (First Half)—Sybil Vane—California Ramblers. (Second Half)—Demarest & Collette—Mollie Fuller & Co.—Bob Albright.

BROOKLYN, N. Y.

Orpheum—Jones & Jones—Lonesome Manor—Ted Lorraine—Ruth Roye—Miss Leitzel—Vincent Lopez & Orch.—Irving Fisher.

Bushwick—Jack Wilson—Thos. E. Shea—Ted & Betty Healy—Bryant & Stewart—Gordon & Rica.

Flatbush—Jack Little—Harry J. Conley & Co.—Rockwell & Fox.

Rivera (First Half)—Will Mahoney—May Wirth. (Second Half)—Dooley & Morton—Eddie Nelson.

Far Rockaway (Second Half)—Will Mahoney—Jos. Diskay—Pressler & Klaiss—Four Mortons.

BALTIMORE, MD.

Maryland—Madeline Collins—The Hartwells—Canova—Dixie Four—Belle Baker—Harry Burns—Wellington Cross & Co.

BOSTON, MASS.

Keith's—The Duttons—Al Herman—Dolly Sisters—Deagon & Mack—Schichtl's Manikins—Alice Hamilton—Sampsel & Leonahart—Pauli & Goss—The Geralds.

BUFFALO, N. Y.

Shea's—Bert Levy—Joe Laurie, Jr.—Aileen Stanley—Olson & Johnson—Eva Shirley & Band—Fuller & Co.

CINCINNATI, OHIO

Keith's—Green & Parker—Beaumont Sisters—Maker & Redford—Al & Fannie Stedman—Collins & Hart.

CLEVELAND, OHIO

Palace—Duffy & Sweeney.

105th St.—Williams & Taylor—Saxton & Farrell—Leipsig—Sandy McGregor.

COLUMBUS, OHIO

Keith's—Diaz Monks—Brown & Whittaker—Moody & Duncan—Thank You, Doctor.

DETROIT, MICH.

Temple—Eight Blue Demons—Marion Harris—The Show Off—Miller & Bradford—Mac Sovereign—Zuhn & Dreis—Claude & Marion—Rene Roberts.

ERIE, PA.

Colonial—Barrett and Cunneen—Florence Brady—Tom Patricola—Three Whirlwinds.

GRAND RAPIDS, MICH.

Empress—Corradini's Animals—Cahill and Romaine—Two Lusters—Janet of France—Crawford and Broderick.

HAMILTON, ONT.

The Weak Spot—Bernt & Partner—Kane & Grant—Al Shayne—Margaret Severen.

INDIANAPOLIS, IND.

Keith's—Autumn Trio—Rhodes and Watson—Lydell and Macey—Fenton and Fields—Hall Ermine and Brice.

LOWELL, MASS.

Keith's—Harry Hayden & Co.—Four Phillips—Musical Rowellys—Kellum & O'Dare—Whalen & McShane—Joe Roberts—Wright & Deitrich.

MONTREAL, CAN.

(Dec. 7th)—Mercedes—Roth Children—Paul Nolan—Tom Kelly—Baroness DeHollub—Young & Wheeler.

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PHILADELPHIA, PA.

Keith's—Willie Schenk & Co.—W. & G. Ahern—Yvette Rugel—Carroll & Segal—Hymack.

PITTSBURGH, PA.

Davis—Harry Moore—Kerr and Weston—Alexanders and John Smith—Joe Cook—Patricola.

PORTLAND, ME.

Keith's—Lee & Cranston—Charles Harrison & Co.—Splendid & Partner—Lewis & Dody—Cook & Oatman—Boreo.

PROVIDENCE, R. I.

E. F. Albee—Pepita Granados—Van & Schenck—Dooley & Morton—Florence Gast & Pals—Holmes & La Vere—Van & Tyson—Baillargeon & Viau.

QUEBEC, ONT.

Strasell's Seals—Mohr & Eldridge.

ROCHESTER, N. Y.

Keith's—Yost & Clady—Smith & Barker—Jos. K. Watson—Kovac & Goldner—Pinto & Boyle—Four Ellerons—Cunningham & Bennett—Harry Kahn.

SYRACUSE, N. Y.

Keith's—Van Cello and Mary—Lang and Blakely Maurice Diamond & Co.—Vaughn Comfort—Zemster and Smith.

TOLEDO, OHIO

Keith's—Ten Araki Japs—Dave Roth—La Pelaricio Trio—Crafts and Haley—Wayne Marshal and Candy.

TORONTO, ONT.

Shea's—Cevene Troupe—Lillian Shaw—Seed & Austin—Raffayette's Dogs—Gordon & Ford—Hegedus Sisters & Reyes—Clark & Bergman—Bender & Armstrong.

WASHINGTON, D. C.

Keith's—The Saytons—Rule & O'Brien—Travers & Douglas—Duncan Sisters—Barclay & Chain—Stars of the Future—Stars of the Past.

ORPHEUM CIRCUIT
Week of January 7, 1923

CHICAGO, ILL.

State Lake—Jessie Reid—Pedestrianism—Ernest Hiatt—Harry Jolson—Great Leon—Marry Me.

Palace—Morgan Dancers—Chic Sale—Davis & Darnell—Al K. Hall—Sully & Houghton—Hector—Brown Sisters—Novelty Clintons.

DENVER, COLO.

Orpheum—Henry Santrey—H. & A. Seymour—D. D. H.—Bill Robinson—Little Billy—McDevitt K. & Q.—McRae & Clegg.

DES MOINES, IOWA

Orpheum—Aerial Valentines—Fred Hughes—Franklyn Charles—Edwin George—Grace Huff—Victor Moore—Meehan's Dogs—Adolphus.

KANSAS CITY, MO.

Orpheum—Larimer & Hudson—Bert Howard—Leo Donnelly—Carlisle & Lamal—Hackett & Delmar—Belle Montrose—V. & E. Stanton—Max & Moritz.

Main St.—Lawton—Bevan & Flint—Shadowland.

LINCOLN, NEB.

Orpheum—Morton & Glass—Leo Beers—Glenn & Jenkins—Royal Gascoignes—Andrieff Trio—Rose Ellis & Rose—Williams & Wolfus.

LOS ANGELES, CAL.

Orpheum—Dugan & Raymond—Wayne & Warren—Bernard & Garry—Eric Zardo—J. B. Hymer—Bobby Folsom & Bandelly.

Hill St.—Flirtation—Burke & Durkin—De Witt Burns & Torrence—Florenis.

MEMPHIS, TENN.

Orpheum—Family Ford—Morgan & Gates—Simpson & Dean.

MILWAUKEE, WIS.

Palace—Rae Samuels—Ben Bernie & Band—Senator Ford—Fabor & McGowan—Swartz & Clifford—Rainbow End—Jessie Busley.

MINNEAPOLIS, MINN.

Hennepin—Lucas & Inez—Farnell & Florence—Creole Fashion Plate—Milt Collins—Grace Huff—Seattle Harmony Kings—Vincent O'Donnell.

NEW ORLEANS, LA.

Orpheum—Henry Walthall—Bryan & Broderick—Keno Keyes & Melrose—Mme. Herrmann.

OAKLAND, CAL.

Orpheum—Signor Friscoe—Billy Dale—Adelaide Bell—Mallia Bart—Tuscano Bros.—Profiteering—Walter C. Kelly.

OMAHA, NEB.

Orpheum—McCarthy Sisters—Jack Norton—Bailey — Cowan—V. & E. Stanton—Gordon & Day—Wm. Faversham—Bekefi Dancers—Jack Benny—Alan Rogers & Allen.

PORTLAND, ME.

Orpheum—Lou Tellegen—Spencer & Williams—Langford & Fredricks—M. & P. Miller—Herberts—Caits Bros.—Visser & Co.

SACRAMENTO & FRESNO

Orpheum—Bobby Folsom—Middleton & Spellmeyer—Frank Ward—G. & P. Magley—Scanlon D. & Scanlon—Frank Whitman—Elly.

ST. LOUIS, MO.

Orpheum—Edith Taliaferro—Blossom Seeley—Claudia Coleman—Walters & Walters—Anderson & Burt—De Marco & Shiek Band—Nagyefys—Koroll Bros.

ST. PAUL, MINN.

Orpheum—Johnson & Baker—Harry Langdon—Babcock & Dally—Billy Glason—Donegan & Steger—Roth Bros.—Lovett's Concentration.

SALT LAKE CITY, UTAH

Orpheum—C. & F. Usher—Dr. Thompson—Pearson N. & P.—Alma Neilson—Les Gellis—Dooley & Sales—Juggleland.

SAN FRANCISCO, CAL.

Orpheum—Roscoe Ails—Wilfred Clarke—Bert Fitzgibbons—Eddie Miller—El Rey Sisters—Jack Hanley—Les Kellors—Eddie Leonard—Hallen & Russell.

Golden Gate—McKay & Ardine—Parlor, Bedroom and Bath—Neal Abel—Juggling Nelsons—Conlin & Glass—Quixy 4.

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SEATTLE, WASH.

Orpheum—Circumstantial Evidence—O'Donnell & Blair—Stan Stanley—Pietro—Flying Henrys.

SIOUX CITY, IOWA

Orpheum—J. & N. Olms—Vincent O'Donnell—Frawley & Louise—Hyams & McIntyre—Belle Montrose—Galletti & Kokin—Blue Bird Revue—Foley & Leture—Weaver & Weaver—4 Errettos.

VANCOUVER, B. C.

Orpheum—Stars of Yesterday—Hurst & Vogt—Ethel Parker—Jack La Vier—Marc McDermott—Bersac's Circus—Valdn Gamble.

WINNIPEG, MAN.

Orpheum—Dore's Operalogue—Bobby Henshaw—Valand Gamble—Harry Holman—Zelda Bros.—Perez & Marguerite.

F. F. PROCTOR
Week of January 1, 1923

NEW YORK CITY

Fifth Ave. (Last Half)—Harry Buchs Co.—Joe Darry—Libonati—Robert Reilly Theo. & B. Healy—Murray & Meddox.

125th St. (Last Half)—Wendick & Ladue—James Thornton—Dot Claire Minst.—Camillas Birds—Monroe & Mac.

58th St. (Last Half)—Mack & Stanton—Mignon—Margarite & Alvarez—Inman & Wakefield—Anna Francis Co.—Phil Adams Co.

23rd St. (Last Half)—Richards & Cavanaugh—Del & Grimm—Marshall Montgomery—Howard & Lewis—LaFrivolities.

ALBANY, N. Y.

(Last Half)—Fondel 4—Haley Sisters—The Weak Spot—Joe Laurie, Jr.—Dave Schooler Co.

ELIZABETH, N. J.

(Last Half)—Willie Solar—Little Cottage—Alba DeRoss Boys—Montambo & Nap.

NEWARK, N. J.

Belle Baker—Jim McWilliams—Lytelle Fant—B. G. & Q. P.—Ray Raymond Co.—Right or Wrong—Winsor McKay Co.

MT. VERNON, N. Y.

(Last Half)—Butler & Parker—Night in Spain—Eddie Borden—Lew Paul Murdock.

SCHENECTADY, N. Y.

(Last Half)—Ethel DeRay Duo—Young & Wheeler—Elsie White—Gerald Griffin Co.—Bloom & Sher—A Trip to Hitland.

TROY, N. Y.

(Last Half)—Francis & Dog—Thornton & King—Valerie Bergere Co.—Jans & Whalen—Pepita Granados.

YONKERS, N. Y.

(Last Half)—McLaughlin & Evas—Marino & Martin—Young America—Kennedy & Kramer.

POLI CIRCUIT
Week of January 1, 1923

BRIDGEPORT, CONN.

Poli's—(Last Half)—Amoros & Obey—Reiff Bros.—Little Driftwood—Johnson & Hayes—Mildred Andre Co.

HARTFORD, CONN.

Capitol—(Last Half)—Shaw's Circus—Eddie Cassidy—Lew Seymour Co.—Nellie V. Nichols—De Lange & Anger.

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SPECIALIZING SUBURBAN HOMES AND INSURANCE OF ALL KINDS
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HARTFORD, CONN.

Palace—(Second Half)—Husbands Three—Fisher & Shepard.

NEW HAVEN, CONN.

Palace—(Last Half)—Dawson Lanigan & Covert—Travers Douglas Co.—Fern & Mares—Beth Tate—Vincent Lopez & Band.

SCRANTON, PA.

Poli's—(Last Half)—Wyoming Duo—Rogers & Donnelly—Bobby Jarvis—Van & Vernon—Frank Von Hoven.

SPRINGFIELD, MASS.

Palace (Last Half)—Frank Wilson—Ann Grey—Melinda & Dade—Welch Mealy & Montrose—White, Black & Useless.

WATERBURY, CONN.

Palace (Last Half)—Hugh & Theresa Lind—Anna Nae Co.—Burns & Wilson—Friscoe—Lura Bennett Co.

WILKES BARRE, PA.

Poli's (Last Half)—Barbette—Baxley & Porter—Sylvester Family—Rome & Gaut—Slakto's Revue.

WORCESTER, MASS.

Poli's (Last Half)—Mela & Bruin—Arthur Whitelaw—Seven O'Hearts—McCormick & Winehill—Revue La Petite.

B. F. KEITH BOOKING EXCHANGE
Week of January 1, 1923

NEW YORK CITY

Broadway—Margie Coates—Hall & Dexter—Vonita Gould—Bob Willis—Reuters—Faber & Burnett—Wells Virginia & West—Voters & Dupree.

81st St.—Wm. Ebbs—China Blue Plate—Bostock Riding School—Gee & R. Perry—Jack Norwood Co.

Regent (Last Half)—Herbert Clifton—Moore & Freed—Winton Bros.—Edwards & Beasley—Filcer & Douglas—Frank Sidney Co.

Coliseum (Last Half)—Rockwell & Fox—El Cleve—Ted Lorraine.

Hamilton (Last Half)—Ferls & West—Mabel Burke Co.—Moore & Freed—Cooper & Ricardo—Geo. LeMaire Co.

Jefferson (Last Half)—Pressler & Klass—Oba Munson Co.—Elaine Marshall—4 Stars.

Franklyn—(Last Half)—Cy Compton—Amaranth Sisters—Chas. & M. Dunbar—Polly Moran—Howard & Clark—Edwards & Beasley.

Fordham (Last Half)—Briants—Eadie Neilson—Mannaux & Rule.

BROOKLYN, N. Y.

Prospect (Last Half)—Sarah Padden Co.—Fred Bowers' Revue—Max's Circus—Kell & Stone—Herbert's Dogs—Moss & Frye.

Rivera (Last Half)—Juliet—Donovan & Lee—Combe & Nevins—Moran & Mack—King Bros.

Flatbush—Irene Franklin—Snow Colums & Hoctor—Will Mahoney—Harry Mayo—Arnaut Trio.

Greenpoint (Last Half)—Al Wohlman—Speeders—Bayes & Fields—Peak's Blockheads—Corrine Tilton.

Far Rockaway (Last Half)—Baal Bek—Mlle. Miacahua—4 Mortons—Claire Campbell—Demarest & Collette.

Henderson's Coney Island (Last Half)—Emma Raymond—Bentley Banks & Gay—Jim Lucas Co.—Joe Browning.

ALLENTOWN, PA.

Orpheum (Last Half)—Maggie Clifton & Partner—Chas. Sweet—Timely Revue—McCormack & Winehill—White, Black & Useless.

ALTOONA, PA.

Orpheum (Last Half)—Frank Work Co.—Coombe & Nevins—Jack Kenedy Co.—Saxton & Farrell—Reynolds & Doncan.

AMSTERDAM, N. Y.

(Last Half)—Harry Watkins—Alexander & Fields—Mae Francis—Sampson & Douglas—Fifth Regiment Band.

ASBURY PARK, N. J.

(Last Half)—Monroe Bros.—Josephine Harmon Co.—Dunbar & Turner—Toto.

AUBURN, N. J.

Jefferson (Last Half)—Homer Romaine—Burke, Barton & Burke—Oscar Lorraine—Eleta Garcia.

BANGOR, ME.

(Last Half)—Kenny & Hollis—Williams & Daisy.

BINGHAMTON, N. Y.

(Last Half)—The Peretto—Dance Creations—Irene Shannon Co.—Nan Traveline—Garcinetti.

BOSTON, MASS.

Boston—Henedee Troupe—Lucille & Cockie—Charlotte Lansing Co.—Adams & Griffith—The Diamonds.

Scollay Sq.—The Spiders Web—Leonore Kern Co.—Stanley & Birnes—Holland & Oden—Rose Revue.

Washington St.—Watson's Dogs—Hank Brown Co.—Arthur Sullivan Co.—Shriner & Fitzsimmons—Justa Marshall Revue.

Howard—Bradbury & Scully—A. & G. Falls.

Bowdoin Sq.—Chas. Keating Co.

(Continued on page 25)

FRANK NINA
BACON & FONTAINE
Moulin Rouge, Chicago
Miss Fontaine's beautiful Oriental Dance is one of the hits of the Revue—*All Papers.*

CIRCUS

RINGLING COMING TO NEW YORK

Richard T. Ringling, son of the late Alf. T. Ringling, is due in New York from his ranch at White Sulphur Springs, Mont. Mr. Ringling at the present time has 100,000 sheep and 10,000 cattle, besides a large number of horses. Doc. Keely, well known among the White Tops, is living on the ranch, having gone out there on account of his health some time ago, and at present has regained his health and helps look after the management of the ranch. Mr. Ringling is due in New York in the near future on business and pleasure.

DINNER TO "DOC." MILLER

Harry Lyons, formerly of the Norris & Rowe Circus, now in business in New York, gave a dinner to his old friend E. Lester (Doc) Miller at his home in Elmhurst, L. I. Among the guests were the well-known show folks Mr. and Mrs. Johnson, Mr. and Mrs. Levell and D. Sarli, the ballet master of the Kilafry Productions.

DOWNIE SIGNING ACTS

Andrew Downie of the Walter L. Main Circus was in New York last week signing for several big acts for his circus this coming season. F. J. Frink, his general agent, after attending to his business in New York, jumped to Chicago to purchase a new advance car.

DONNELLEY GOING TO NORFOLK

William Donnelley, chief electrician with John W. Moore Indoor Circus, spent the holidays in New York. He will leave for Norfolk, Va., January 2 to get ready for his show which will open in that city January 6.

TO HAVE TEN CAR SHOW

Rhoda Royal and Frank West are planning to take out a ten-car circus the coming season. Mr. West is looking over some circus property and cars on his trip north from Winter quarters at Tarboro, N. C.

CROAKE WITH MAIN'S CIRCUS

J. J. Croake will be back again with the Walter L. Main Circus in same capacity he was last season, ticket seller on the side show. He will spend the balance of the Winter in New York.

BERGEN TO TAKE OUT SHOW

Frank Bergen, connected with the George Dobyns Show the past two seasons, will take out his own show this year. He is wintering at his home in Mariners Harbor, S. I.

FENTON BACK WITH MAIN

Jack Fenton, who had the elephant banners with the Walter L. Main Circus the past season, will be back with the circus this coming season in the same capacity.

NORRIS & ROWE SHOW GOING OUT

The Norris & Rowe Circus and Wild Animal Show will go out as a wagon show this coming season under the direction of Harry C. Payne, San Diego, Cal.

LYONS IN NEW YORK

M. J. Lyons of Lawrence, Mass., for several years car manager of the Ringling Bros. and Barnum & Bailey Shows, spent the holidays in New York City.

DELMAR WITH MARION SHOW

Fred. Delmar and His Fighting Lions are booked with The Marion Show, playing the Columbia Burlesque Wheel over the entire circuit.

HOLSTEIN BACK IN NEW YORK

Al. Holstein, general agent of the George Dobyns Show, has just returned to New York from an extensive Southern trip.

CHASE IN JERSEY CITY

Lewis Chase of the Hagenback-Wallace Circus with his wife is spending the holidays with his parents in Jersey City, N. J., and will return about December 28 to West Baden, Ind., the winter quarters of the show, to get ready for this coming season. Mr. Chase says that the show had a very good season and will go out with several new attractions.

PRESCOTT WITH MINSTREL CO.

Frank P. Prescott, general agent of the Campbell Bros. Circus last season, is now with Harvey's Greater Minstrels, now playing in New York. Mr. Barry, before going to Baltimore, paid the minstrel show a visit and said it was the first time he had seen a colored show given in a theatre catering to a colored audience and said he enjoyed it very much.

C. N. HARRIS IN BROOKLYN

Charles N. Harris, who at one time had out the Charles N. Harris Circus and Trained Animal Show, is now making his home in Brooklyn, N. Y. He still has his farm at Schuylerville, N. Y., but has retired from active business. Spending most of time visiting shows and show folks.

MANGEANE IN NEW YORK

Jack Mangeane, of the Eight Mangeanes, booked with the Detroit Circus Committee, spent the Christmas holidays in New York. This indoor circus has already played several good spots and the next stand is Elmira, N. Y., January 1 to 6, 1923, with several more to follow.

BANTLY SHOW GOING OUT

Bantly Bros.' Nickel Plate Circus will make its initial bow to the public this coming season, featuring trained animals and novelty circus act. Herman Bantly, owner and director, and Harry Runkel, manager. Winter quarters, Reynoldsville, Pa.

RILEY PREPARING NOVELTY

Matthew J. Riley, of the Matthew J. Riley Shows, will have something entirely new to offer for his fifteen-car outfit this coming season. Most of the old showmen will be back with Sheik again this coming season.

JOHNSON WITH INDOOR CIRCUS

Spader Johnson, the well-known clown of the Ringling Bros., Barnum & Bailey Combined Shows, is playing indoor circuses this Winter. He is signed up to go back with the big show next season.

LENT BACK IN NEW YORK

James Lent, the well-known showman and concessioner, has returned to his home in New York after several months' trip through the West. He will announce his plans for next season shortly.

JOHN BUCK AT THE "HIP"

John Buck, who was in charge of the canvas on the Two Bill Show, is now located in New York at the Hippodrome. He is anxious to get back with the White Tops this coming season.

SPARK ENLARGING CIRCUS

Charles Spark, manager John Spark's Circus, is falling in with other circus managers and is enlarging his show for the coming season. He will add from fifteen to twenty cars.

HARRIS MAKES A CHANGE

Mack Harris and Sam Lawrence will join the John W. Indoor Circus at Norfolk, Va., for the opening there January 6, 1923, and remain with it for the balance of the season.

BLACK GOING TO FLORIDA

George H. Black, of the Sells-Floto Circus, will leave New York this week on business for Palm Beach, Fla.

OUTDOOR EXPOSITIONS

KROUSE BACK FROM SO. AMERICA

Bennie Krouse, of Krouse Greater Shows, accompanied by his wife, took an extensive business trip to the following Central America ports, San Juan, Porto Rico. San Domingo, R. D., Santiago de Cuba, Camaguey, Cuba, and Havana, where Mrs. Krouse left for her home in Punta Gorda, Fla., and Mr. Krouse, after a short stay in Havana, continued to New York by the way of Miami, Fla. Mr. Krouse reports that in all parts that he visited business was far from bad and it looked so good to him in San Juan, Porto Rico, that he will take his show there, sailing from New York, January 12, 1923, and after playing San Juan will tour the Island, playing the principal cities, and return to the States about April 1, 1923. While in Camaguey, Cuba, he ran across the Bostock famous midget, Chequite, and booked her to join him in San Juan. Mr. Krouse reported business good at the opening of Havana Park and also at Luna Park, Miami, Fla. In the latter park the Brown and Dyer Show, with their Trained Animal Show, are the principal attraction along with Con. T. Kennedy's Midget City.

GRUBERG IN NEW YORK

Rubin Gruberg of the Rubin & Cherry Shows, with Mrs. Gruberg, are in New York for the holidays and will return to Savannah, Ga., where the show is wintering, after the first of the year to get ready for the season. This is the second year the show has wintered in Savannah at the fair grounds and it makes an ideal winter quarters.

MOTOR TO FLORIDA

Mrs. Emma Ferari and Bill Wyatt motored from Philadelphia to Jacksonville, Fla., stopping on their way down at Petersburg, Va., to visit the Bernardi Shows, which were formerly the Francis Ferari Shows. They are now in Jacksonville awaiting Mr. and Mrs. John Wallace and will continue their trip motoring through Florida.

CHARLES GERARD RETURNS

Charles Gerard has just arrived back from San Domingo with his riding devices. Mr. Gerard reports that when they were able to play every one made money, but the promoter of the show was not able to get spots to an advantage and the consequences were that the show left the Island.

GLICK PLANNING NEW SHOW

William Glick will shortly announce his plans for the coming season. It is most likely that he will have his own show and if he does will be a somewhat different show, incorporating a lot of new ideas.

HENRY TO HAVE OWN SHOW

Louis Henry and family will take the road this coming season with their own show. They will be piloted through the Johnny Kline office. They are now wintering at their home in Michigan.

CHERRY WITH T. A. WOLFE

Wilbur C. Cherry, late of the Rubin & Cherry Shows, and last season with the Dodson & Cherry Show, has signed as general agent of the T. A. Wolf Shows.

BRENNERMAN ACTIVE

William Brennerman, promoter, has contracted several bazars for the Winter season and will take out his own exposition show this coming season.

TAKING OUT OWN SHOW

Mike Corliss and Phil. Eiser, two well-known concessionaires, will take out their own show. Full details will be given later.

RALPH SMITH RETURNS

Ralph Smith, who has his rides on the Francis Ferari Show and with the same show last year under the Bernardi name, has just returned from a visit to his home town, Lincoln, Neb. He spent Christmas with his mother and returned by the way of New York to the Bernardi Show Winter quarters at Petersburg, Va. He is not as yet ready to announce his plans for next season.

NEW SHOWS GOING OUT

Johnny Wallace and Irvin Udowitz, two well-known concessionaires, will put out their own show this spring. It will be known as the Dreamland Shows. They will own their own rides, Mr. Wallace having had his Ferris Wheel on the road last season and they have just contracted for a new carousel and swings. Johnny J. Kline's office will book the show.

GILL VISITING BOSTON

T. L. Gill, who for the last three years has been with the Johnny J. Jones Show with his war show and concessions, passed through New York on his way to Boston, returning from an extensive trip as far west as Chicago and south to Miami, Fla. Gill has not as yet decided as to whom he will be with this coming season.

COREY HAS SEAPLANE

Corey Greater Shows have just purchased a new seaplane and contracted with James J. McCarthy for his carousel and Ferris wheel for the coming season. Mr. McCarthy will also have the Cook House. The show will open at Lewisburg, Pa., April 27.

CARLISLE FORMING FILM CO.

R. C. Carlisle, of R. C. Carlisle Wild West Shows, Catskill, N. Y., is organizing a moving picture company and will feature two and five-reel wild west pictures. The studio will be located in the Catskill mountains and the board of trade of Catskill, N. Y., have endorsed his proposition.

BURT RETURNS TO TOWN

Al. Burt, general manager of the Broadway Doll and Toy Co., has just returned from a business trip that carried him to several of the large western cities and he reports prospects as looking very good for the coming season.

NARDERS IN BROOKLYN

Milton and Irwin Narder, brothers of Nat Narder, of the Majestic Shows, wintering at Dublin, Ga., are spending the Winter in Brooklyn and report that the show did a very good business at the Southern fairs.

STRATTON HOME IN NEWARK

Charles R. Stratton, manager Lohrman & Robinson, has just arrived in New York from Atlanta, Ga., where he has his Winter quarters. He will spend the Winter at his home in Newark, N. J.

WOLF IN TAMPA

T. A. Wolf, of the T. A. Wolf Shows, passed through New York on his way to Buffalo, having come in from an extensive business trip that carried him as far south as Tampa, Fla.

HANAFOURD VISITING FOLKS

B. K. Hanafourd, of Jacksonville, Fla., secretary of the Jacksonville, Fla., fair, spent the holidays in New York with his family.

$1,000.00 REWARD

To Concession Operators, Wheelmen, Stock and Grind Stores. For particulars address P. O. Box 197, Malta, O.

NORTHWESTERN SHOWS

NOW BOOKING CONCESSIONS FOR NEXT SEASON; OPENING DATE, MAY 5TH.
F. L. FLACK, MANAGER, 34 EAST WOODBRIDGE ST., DETROIT, MICH.

John O. Grant and Babe Healy

With Ed. E. Daley's BROADWAY BREVITIES

NEXT WEEK, EMPIRE, BROOKLYN **WEEK JAN. 14, MINER'S EMPIRE, NEWARK**

Jay C. Flippen

Scoring a decided hit with "Broadway Brevities"

In a part created by an artist, the late BERT WILLIAMS

Columbia Theatre, N. Y., Now

Next Week, Empire, Brooklyn

NEW NAME FOR "LONELY WIVES"

"Lonely Wives," the foreign farce which A. H. Woods gave three tryout tours and then shelved, is now a musical comedy. It is called "Diana Comes to Town," and in the cast will be featured a new prima donna called Marvenga.

TREASURER THWARTS BANDIT

CAMDEN, Jan. 1.—An unsuccessful attempt was made by an armed bandit Saturday night to rob the box-office of the Towers Theatre. When the bandit entered the box-office and demanded the night's receipts, Edward Frost, the treasurer put up a fight and was shot in the arm . The bandit was frightened and made his escape in an automobile, leaving the money untouched.

BURLESQUE ROUTES

COLUMBIA CIRCUIT

American Girls—Empire, Newark, Jan. 1-6; Orpheum, Paterson, 8-13.
Big Jamboree—Gayety, Buffalo, Jan. 1-6; Open Jan. 8-13.
Billy Watson Beef Trust—Olympic, Cincinnati, Jan. 1-6; Park, Indianapolis, 8-13.
Bon Tons—Lyric, Dayton, O., Jan. 1-6; Olympic, Cincinnati, 8-13.
Broadway Brevities—Columbia, New York, Jan. 1-6; Empire, Brooklyn, 8-13.
Broadway Flappers—Orpheum, Paterson, Jan. 1-6; Majestic, Jersey City, 8-13.
Bowery Burlesquers—Casino, Philadelphia, Jan. 1-6; Palace, Baltimore, 8-13.
Bubble Bubble—Gayety, Kansas City, Jan. 1-6; open 8-12; Gayety, Omaha, 13-19.
Chuckles of 1923—Palace, Baltimore, Jan. 1-6; Gayety, Washington, 8-13.
Dave Marion's Own Show—Casino, Brooklyn, Jan. 1-6; Empire, Newark, 8-13.
Flashlights of 1923—Star and Garter, Chicago, Jan. 1-6; Empress, Chicago, 8-13.
Follies of the Day—Gayety, Boston, Jan. 1-6; Columbia, New York, 8-13.
Frank Finney Revue—Gayety, Detroit, Jan. 1-6; Empire, Toronto, Ont., 8-13.
Folly Town—Miner's Bronx, New York, Jan. 1-6; Cohen's, Newburg, N. Y., 8-10; Rialto, Poughkeepsie, 11-13.
Giggles—Open Jan. 1-6; Gayety, St. Louis, 8-13.
Greenwich Village Revue—Gayety, Minneapolis, Jan. 1-6; Gayety, Milwaukee, 8-13.
Hello Good Times—Grand, Worcester, Jan. 1-6; Hurtig & Seamon's, New York, 8-13.
Hippity Hop—Columbia, Chicago, Jan. 1-6; Star and Garter, Chicago, 8-13.
Jimmy Cooper's Beauty Review—Empire, Toronto, Ont., Jan. 1-6; Gayety, Buffalo, 8-13.
Keep Smiling—Empire, Toledo, O., Jan. 1-6; Lyric, Dayton, 8-13.
Knick Knacks—Hurtig & Seamon's, New York, Jan. 1-6; Empire, Providence, 8-13.
Let's Go—Stone, Binghamton, 3; Colonial, Utica, 4-6; Gayety, Montreal, Can., 8-13.
Maids of America—Casino, Boston, Jan. 1-6; Grand, Worcester, Mass., 8-13.
Mimic World—Gayety, Montreal, Can., Jan. 1-6; Casino, Boston, 8-13.
Mollie Williams' Show—Empire, Providence, Jan. 1-6.
Radio Girls—Open Jan. 1-5; Gayety, Omaha, 6-12.
Reeve's Show—Gayety, St. Louis, Jan. 1-6; Gayety, Kansas City, 8-13.
Rockets—Majestic, Jersey City, Jan. 1-6; Miner's Bronx, New York, 8-13.
Step On It—Empress, Chicago, Jan. 1-6; Gayety, Detroit, 8-13.
"Sliding" Billy Watson, Fun Show—Colonial, Cleveland, Jan. 1-6; Empire, Toledo, 8-13.
Social Maids—Gayety, Washington, Jan. 1-6; Gayety, Pittsburgh, 8-13.
Step Lively Girls—Gayety, Rochester, Jan. 1-6; Lyceum, Ithaca, N. Y., 8; Lyceum, Elmira, 9; Stone, Binghamton, 10; Colonial, Utica, 11-13.
Talk of the Town—Empire, Brooklyn, Jan. 1-6; Casino, Philadelphia, 8-13.
Temptations of 1923—Cohen's, Newburg, Jan. 1-3; Rialto, Poughkeepsie, 4-6; Casino, Brooklyn, 8-13.
Town Scandals—Gayety, Pittsburgh, Jan. 1-6; Colonial, Cleveland, 8-13.
Wine, Women and Song—Gayety, Omaha, 30-Jan. 5; Gayety, Minneapolis, 8-13.
Youthful Follies—Gayety, Milwaukee, Jan. 1-6; Columbia, Chicago, 8-13.

MUTUAL CIRCUIT

Broadway Belles—Broadway, Indianapolis, Ind., Jan. 1-6. Lyceum, Columbus, 8-13.
Band Box Review—Peoples, Cincinnati, Jan. 1-6. Gayety, Louisville 8-13.
Baby Bears—Garden, Buffalo, Jan. 1-6. Park, Utica, N. Y., 8-13.
Follies and Scandals—Star, Brooklyn, Jan. 1-6. Empire, Hoboken, 8-13.
Frances Farr and Her Pacemakers—Plaza, Springfield, Mass., Jan. 1-6. Howard, Boston, 8-13.
Georgia Peaches—Park, Utica, N. Y., Jan. 1-6. Majestic, Albany, 8-13.
Girls a-la-carte—Folly, Baltimore, Jan. 1-6. New Empire, Cleveland, 8-13.
Heads Up—Olympic, New York, Jan. 1-6. Star, Brooklyn, 8-13.
Helo Jake Girls—Majestic, Scranton, Pa., Jan. 1-6. Folly, Baltimore, 8-13.
Jazz Babies—Majestic, Albany, Jan. 1-6. Plaza, Springfield, 8-13.
Jazz Time Review—Lyric, Newark, N. J., Jan. 1-6. Majestic, Wilkes-Barre, 8-13.
Kandy Kids—Gayety, Brooklyn, Jan. 1-6. Lyric, Newark, 8-13.
Laffin' Thru—Empire, Cleveland, Jan. 1-6. Duquesne, Pittsburgh, 8-13.
Lid Lifters—Bijou, Philadelphia, Jan. 1-6. Open 8-13.
London Gayety Girls—Empire, Hoboken, Jan. 1-6. Gayety, Brooklyn, 8-13.
Mischief Makers—Park, Bridgeport, Conn., Jan. 1-6. Majestic, Scranton, 8-13.
Monte Carlo Girls—Majestic, Wilkes-Barre, Jan. 1-6. Bijou, Philadelphia, 8-13.
Pell Mell—Howard, Boston, Jan. 1-6. Park Bridgeport, 8-13.
Pepper Pot—Holyoke, Mass., Jan. 4-6. Olympic, New York, 8-13.
Pat White and His Irish Daisies—Gayety, Louisville, Ky., Jan. 1-6. Broadway, Indianapolis, 8-13.
Playmates—Lyceum, Columbus, O. Jan. 1-6. Band Box, Cleveland, 8-13.
Runaway Girls—Duquesne, Pittsburgh, Jan. 1-6. Peoples, Cincinnati, 8-13.
Smiles and Kisses—Band Box, Cleveland, O., Jan. 1-6. Garden, Buffalo, 8-13.

GILLEN BOOKING FOR STARLIGHT

Tom Gillen will again this coming season be the booking manager for the free acts of Starlight Park, Bronx, New York City, N. Y. The park management will remain the same as last year, under the direction of Capt. E. W. Whitewell. The past season was the best in the history of the park.

JOHNNY J. KLINE

Representing the Best in Outdoor

Amusements Committees

Attention:—We can furnish **acts, rides, concessions, shows,** and complete **Carnival companies.** Anything in the outdoor show-world. We are at your service. **Carnival Managers:**—We will fill your open dates. Offices **1493 Broadway, Suite 303,** Putnam Bldg., 'Phone Bryant 7737, **New York.**

The Style Event of the Year!

I. Miller Annual Sale

Slippers—a few weeks ago but sketches in the designer's hand—now reduced to comply with the I. Miller January custom and the expectations of the feminine public!

53 Styles $7.85
47 Styles $12.85

65 *December Styles Reduced to*

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STARS OF BURLESQUE

JACK **La MONT** AND **FUQUAY** JACK

FEATURED WITH BAND BOX REVUE

First season in burlesque late with Fanchon and Marco Show

PHYLLIS CARSETH

Youngest Prima Donna in burlesque with Jules Michael Runaway Girls

DANCER **Florence De Vere**

WITH J. HERBERT MACK'S MAIDS OF AMERICA

THE STUTTERING HIT OF TEMPTATIONS 1922

JOE YULE

SIGNED FOR THREE YEARS

MY SUCCESS DUE TO DON CLARK

NOW TOURING WITH HARRY FIELDS' HELLO JAKE GIRLS

JOHNNY **WALSH** AND **TAYE** CHARLIE

Characters and Juvenile "Patsy"

WATCH US GROW

DOING OUR DANCING SPECIALTY

SOUBRETTE? INGENUE?? PRIMA DONNA??? WHAT AM I???

LOUISE WRIGHT

SEE ME AND JUDGE FOR YOURSELF IN "HELLO, GOOD TIMES"

INGENUE LEADS

DOING SPECIALTY ALSO

PEACHES PONTON

WITH LAUGHIN' THRU

DOING SPECIALTY AND PLAYING PARTS

BERT NICK LOU

MARKS, VITALE and MARKS

WITH AL REEVES SHOW

PRODUCING STRAIGHT MAN

AL GOLDEN

LAUGHIN THRU OF 1922

SINGING AND ACROBATIC DANCING JUVENILE DOING SPECIALTY

Open for Offers for Next Season

Jack **STAIB** and **BARTLETT** Ethel

Singing and Dancing Soubrette

ALSO NUMBER PRODUCER

JAZZ TIME REVUE

PRINCIPAL COMEDIAN

DOING DUTCH

TOMMY BURNS

WITH TOM SULLIVAN'S MONTE CARLO GIRLS

Featured with "Hello Good Times" Personal Direction JOHN G. JERMON

NAT "CHICK" HAINES

Pirates are hereby warned: See my act, "Hello Mamma," and then see "Hello Wife," now played by others in vaudeville and judge for yourself who the material belongs to. An actor is an actor, and a thief is a thief. ALL PIRATES WILL BE FOUND AND PROSECUTED, ACCORDINGLY.

VIOLA BOHLEN

TOE DANCING SOUBRETTE WITH A FIGURE JAZZ TIME REVUE

BILLY ANNA

HAGAN & TOEBE

Producing Principal Comedian and Dancing Ingenue Soubrette with Broadway Belles

GEORGE PUGET

STRAIGHT and PRODUCER with "Monte Carlo Girls"

NETTIE G. KNISE

THE WHISTLING GIRL INGENUE—TALK OF THE TOWN DIRECTION—IKE WEBER

JAMES G. MOORE

Banjo King

JUVENILE STRAIGHT

BAND BOX REVUE

FRANCES SMITH

SOUBRETTE

ART MAYFIELD

Juvenile and Characters. Also Doing Tramp Comedy Specialty BROADWAY BELLES

JIMMIE ELLIOTT

STRAIGHT MAN ON HIS TOES ALL THE TIME LID LIFTERS

WENN MILLER

SINGING AND DANCING JUVENILE STRAIGHT WITH "HELLO, GOOD TIMES"

EMMA KOHLER

PRIMA DONNA LID LIFTERS

HAVE YOU SEEN **PRINCESS DOVEER?** IF NOT, WHY NOT?

BETTY ABBOTT

SOUBRETTE "LAUGHIN' THRU 1922"

AL BELASCO

Singing and Dancing Juvenile—Also Doing Saxophone Specialty. With "Rockets."

MAE DIX

FEATURED WITH "RUBE" BERNSTEIN'S "BROADWAY FLAPPERS"

VAUDEVILLE BILLS

(Continued from page 21)

BRADFORD, PA.

(Last Half)—Ralph Seabury—Echo Valley—Dolly Dumplin—6 Lunatic Chinks.

BROCKTON, MASS.

Strand (Last Half)—Panza Sylva—Manning & Hall—Watts & Hawley—Gordon Stewart—Sis & Gold.

CAMBRIDGE, MASS.

Central Sq. (Last Half)—Nora Jane & Karl—Jeannette Childs—Lewis & Norton—Ward Bros.—Elm City Four.

CANTON, O.

Dashington's Dogs—North & South—Henry Melody Six—Connell & Crena—Lydell & Macy—Somers Duo.

CHESTER, PA.

Levan Trio—Ray Conlin—Pauli & Goss—Morgan & Binder—Holmes & Holliston—Walter Wroes Buds.

EASTON, PA.

Able (Last Half)—Bird Children—Burns & Wilcon—Van & C. Avery—Jeans & Whalen—Curio Shop.

ELMIRA, N. Y.

(Last Half)—Zemater & Smith—Ahearn & Peterson—Stars Record—Rivoli.

FAIRMONT, W. VA.

(Last Half)—Leahy Bros.—Dorothy Boyle—Lew Dockstader—Reynolds & White.

FALL RIVER, MASS.

Empire (Last Half)—Winton Bros.—Tabor & Green—Ernie & Ernie—Hometown Follies.

FITCHBURG, MASS.

Cumming's (Last Half)—Vacca—Melva Sisters—Charles Sweet.

FREEPORT, N. Y.

(Last Half)—Sultan—Thornton Flynn.

GLOVERSVILLE, N. Y.

(Last Half)—Rock & Rector—Gruet, Kramer & Gruet—Three Little Maids—Stone & Hayes—Bronson & Edwards.

GREENSBURG, PA.

(Last Half)—Magic Kettle—Bingham & Myers—Stop Thief—Raynor & Nerret—Lorden Girls.

HAZELTON, PA.

(Last Half)—Margie Carson—Kelley & Rowe—Sandy Shaw—Broadway Kiddie Revue.

HARRISBURG, PA.

Majestic (Last Half)—Castleton & Mack—Eddie & Ramsden—Berazian & White—Herbert Ashley Co.—Parisienne Trio.

HAVERHILL, MASS.

Castleton & Mack—York & Mayelle—Oxford Four—Carson & Willard—The Rios.

HOLYOKE, MASS.

(Last Half)—Howard Nichols—Wood & White—Uptown & Downtown—Sully & Thomas—Three Lordons.

ITHACA, N. Y.

(Last Half)—Chester & Devere—Wayne, Marshal & Candy—Melody & Steps—Bastl & Allen—Anderson & Yvel.

JAMESTOWN, N. Y.

(Last Half)—Sing Lee Foo—Conroy & Baker—O'Down Revue—Carter & Cornish.

PITTSBURGH AND JOHNSTOWN

Bernard & Merritt—4 Bulsheviks—The Oranos—Frank & Mae Collins—Chas. Mack Co.

LANCASTER, PA.

(Last Half)—Tyler & St. Clair—Lady Tsen Mei—B. & J. Creighton—4 Bards.

LAWRENCE, MASS.

Empress (Last Half)—Frank Work Co.—Jean Boydell—Raymond Bond Co.—Brooks & Morgan—Splendid & Partner.

LEWISTON, ME.

(Last Half)—Alfred Farrell—Columbia Trio—Moss, Manning Sis.—Ed. & M. Kelly.

LONG BRANCH, N. J.

(Last Half)—Donedin & Play—Inns & Ryan—Texas Four—4 Rubini Sis.

LYNN, MASS.

Olympia (Last Half)—Four Travelers—Roland Kelly Co.—Taylor & Bobbe—Fletcher Clayton Revue.

McKEESPORT, PA.

(Last Half)—Ardelle Bros.—Joe Woods—A Merry Mixup—Mattylee Lippard—Johnny Coulon.

MANCHESTER, N. H.

Palace (Last Half)—Wonder Seal—Gary & Baldi—Mr. & Mrs. Walter Hill—Chung Wha Four—Grace & H. DeBeers.

MEADVILLE, PA.

(Last Half)—Radium Visions—Burns & Francis—Wm. Sisto—Gladys Delmar & Band.

MIDDLETOWN, CONN.

Kanazawa Japs—Wardell & LaCosta—Loftus & Lynch—Willie Smith—Hood & White—Tunes & Steps.

MONTREAL, CAN.

Harry Hayden Co.—Wright & Dietrich—Lee & Cranston—Sherwin & Kelly—Gee Morton—Moore & Eldridge.

MORRISTOWN, N. J.

Van Horn & Inez—2 Rozellas—Lew Brice—Newhoff & Phelps.

NEW BEDFORD, MASS.

Olympia—Henry & Adelaide—Otto Bros.—J. Rosmond Johnson—Hayne & Beck—Five Avalons.

NEW BRITAIN, CONN.

(Last Half)—Helen Steples—Loftus & Lynch—Kanazawa Japs.

NEW BRUNSWICK, N. J.

State—Silva Brann Co.—Jack Little—Marie & Ann Clark—Ruberville.

NEW LONDON, CONN.

(Last Half)—Janis & Chaplow—Thornton & Squires—Billie & Clinton—Tunes & Steps.

NEWPORT, R. I.

(Last Half)—The Faynes—Yulo & Richards—Rodero & Brown—Bison City Four—Girlie and Her Dandies.

Nixon—May Wirth & Phil.

NO. ADAMS, MASS.

(Last Half)—Murphy & Bradley—Deglin & Adams—Correll, Weston & Gardner—Lew Hawkins—Three Marsons.

NORWICH, CONN.

(Last Half)—John Geiger—Syncopated Seven—Morris & Shaw—Brown's Dogs.

NORWICH, CONN.

(S. H.)—E. & M. Ross—The Comebacks.

ONEONTA, N. Y.

(Last Half)—Hanlon & Clifton—Lew Wells—Singer Girls—Thomas & Frederick Girls.

PASSAIC, N. J.

(Last Half)—Seven Glasgow Maids—Three Hendersons—Jo Jo Dooley—Weber & Ridner.

PATERSON, N. J.

(Last Half)—Ardell Clean Co.—Kirkillos—Max Circus—Willie Solar—Pisano & Landauer.

PAWTUCKET, R. I.

(Last Half)—Carmen Ercell—E. & I. Brooks—Emerald Revue—Marie Sparrow—The Norvelles.

PHILADELPHIA, PA.

Wm. Penn. (Last Half)—Bog & Tip—Haney & Morgan—Sampsell & Leonhardt—Case & Cavanaugh—Lindley's Serenadors.

Keystone—Knapp & Cornalla—Alf Grant—Dress Rehearsal—Lyons & Yosco—Shura Rulowa Co.

Germantown—Noel Lester Co.—Maureen Englin—Nash & O'Donnell—Coogan & Casey—Ibachs Ent.—Mel Klee—Klown Review.

JOHNSTOWN-PITTSBURG

Eddie White—Making Movies—Roddington & Grant—It's Catching—Maxon & Morris—Blanche Sherwood Bro.

PITTSBURG, PA.

Snow & Narine—Joe Daniels—Lady Alio's Pets—Ashton & Cuthbert—O'Brien & Hall—Ungaro Romany—O'Loughlin & West.

PITTSFIELD, MASS.

(Last Half)—The Frabelles—Ray & Hilliard—H. & A. Ferguson—Phil Davis.

PLAINFIELD, N. J.

(Last Half)—Ed Hill—Claire Vincent Co.—Finley & Hill—Howard & Ross.

QUEBEC, CAN.

Paul Nolan—Rose & Moon—Baroness De Hollub—Alanson—Valdare, Meers & Valdare.

READING, PA.

(Last Half)—Ecjo & Kyo—Gene Morgan—Bushman & Bayne—Jean Granese Co.—Welcome Inn.

SARATOGA, N. Y.

(S. H.)—Austin & Delaney—Billy Shone Co.—Four Miners.

SHENANDOAH, PA.

(Last Half)—The Zieglers—Grey & Old Rose—Alf Ripon & Jiggs—Stanley Wilson Sisters.

SO. NORWALK, CONN.

Connel Leona & Zippy—Sophie & H. Everett—Kennedy & Berle—Furman & Evans—Lieut. Thetion Co.

STAMFORD, CONN.

(Last Half)—Casa & Schiller—Wills & Rubens—Jane & K. Lee—Three Armins.

STEUBENVILLE, O.

(Last Half)—Ardell Bros.—Hill & Hull—Van Dyke & Vinclo—The Haunted Violin—Sharkey, Roth & Hewitt.

SYRACUSE, N. Y.

Proctor's—Paulette Ray—Garry Owen—Jahri & George—Broscoe & Raub—Adams & Moran—Love Nest.

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TRENTON, N. J.

(Last Half)—Leabr & Kennedy—Dolly Davis Revue—Sargent & Marvin—Fink's Mules.

UNIONTOWN, PA.

(Last Half)—John S. Blondy Co.—Herman Berens—Frederick & Devere—Howe & Howe—Ring Tangle—Jean Hollis—Nakae Japs.

UTICA, N. Y.

Colonial (Last Half)—Alanson—Paynton Ward Co.—Lou Dee King & Harvey—Sully & Thomas—Joe Darcy—Birds of Paradise.

WALTHAM, MASS.

(Last Half)—Powell & Brown—Hello, Wife.

WHEELING, PA.

(Last Half)—Arena Bros.—Four Black-Eyed Susans—Thos. P. Jackson Co.—Al Shayne.

WHITE PLAINS, N. Y.

(Last Half)—Van Dalle Sisters & Co.—Kennedy Bros.—The Seebacks.

WILMINGTON, N. C.

Aldine (Last Half)—Morlin—Pauli & Goss—McCart & Bradford—Ray Conlin—Morgan & Binder Nathane & Sully.

YORK, PA.

Opera House (Last Half)—Downey & Claridge Barrett & Farnum—Nellie V. Nichols Co.—H. & E. Sharrock—J. Rosmond Johnson Co.

YOUNGSTOWN, OHIO

(Last Half)—Three Whirlwinds—Burton & Shea—The Elevator Boy—Amoros & Jeannet—Rainbow Six.

PANTAGES CIRCUIT

Week of January 8, 1923

ST. PAUL, MINN.

Eva Tanguay—La Dora & Beckman—Grace & Eddie Parks—Oklahoma Four—Bert Walton.

WINNIPEG, MAN.

The Lavellas—Three Is a Crowd—Ford & Trilly—Stephens & Hollister—Vardon & Perry—Bellecclaire Bros.

REGINA AND SASKATOON

San Diego Trio—White & Barry—Harry Hines—Hannefords—Maude Leona.

TRAVEL

The Lunars—Vallecita Leopards—Sherman, Van & Hyman—Ruth Budd—Philbrick & DeVoe—Major Rhodes.

SPOKANE, WASH.

Kate Wiley—Betty & Lou Hart—Storey & Clark—Noodles Fagan—Josie Heather & Co.—Palo & Palet.

SEATTLE, WASH.

Rinaldo Bros.—L. Burkhart Co.—Pierce & Goff—Ketner & Reaney—Thalero.

VANCOUVER, B. C.

Bobby Lehman—Ward & Dooley—Norton Melnotte—Jack Goldie—Seven Algerians—Barnes & Hamilton.

TACOMA, WASH.

The Gladiators—Wilson & Addie—El Cota—McFarland Sisters—Walter Brower—Choy Ling Foo.

PORTLAND, OREGON

Nelson's Catland—Jan Rubini—Western & Eline—Bits & Pieces—Dave Thursby.

TRAVEL

Penman & Lillian—Exposition Four—Howard & Jean Chase—Rowland & Meehan—Cheyenne Days.

SAN FRANCISCO, CAL.

Arnold & Florence—Ryan & Ryan—Jewell & Rita—Miss Nobody—Harry Tighe—Haverman's Animals.

OAKLAND, CAL.

Leach Wallin Trio—Kaufman & Lillian—Chernynoff—Morgan & Gray—Cecil Cunningham—Byron Bros.

LOS ANGELES, CAL.

Alexander Bros. & Evelyn—Ridiculous Ricco—Maude Earle—Fashion Plate Minst.—Britt Wood—Blake's Mules.

SAN DIEGO, CAL.

Weldonas—Buddy Walker—Chisholm & Breen—Bronson & Renee—Great Blackstone.

LONG BEACH, CAL.

Lillian's Dogs—Tallman Revue—Great Maurice—Bensee & Baird—Little Pippifax—Charbot & Tortini.

SALT LAKE CITY, UTAH

Three Avallos—Hanson & Burton Sisters—LeGrohs—DeMichelle Bros.—Four Ortons—Farrell & Hatch.

OGDEN, UTAH

Daly, Mac & Daly—Tuck & Claire—Kennedy & Rooney—Rigoletto Bros.—Joe Bernard & Co.

DENVER, COLO.

James & Etta Mitchell—Mills & Miller—Casler & Beasley Twins—Rising Generation—Sossman & Sloan—Prosper & Merritt.

(Continued on page 27)

Attractions at City Theatres

BELASCO W. 44th St. Evgs., $.50 Mats. Thurs. & Sat. 2.50

DAVID BELASCO Presents

Lenore Ulric

as KIKI

A Character Study by Andre Picard

B. F. Keith's PALACE Broadway and 47th St. Mat. Daily at 2 P. M. 25, 50 and 75c. Every night, 25, 50, 75, $1, 1.50

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MUTUAL CIRCUIT SHOWS

Heads Up

Next Week—ROUND THE TOWN

BROOKLYN THEATRES

Casino Theatre

Dave Marion Co.

Next Week—TEMPTATIONS OF 1923

Empire Theatre

Ralph Avenue and Broadway

Talk of the Town

Next Week—BROADWAY BREVITIES

STAR Jay nr. Fulton St. Mat. Daily. Tel. Triangle 4297

Follies and Scandals

Next Week—HEADS UP

Gayety Theatre Throop Ave. & Broadway

Kandy Kids

Next Week—LONDON GAYETY GIRLS

THANKS FOR CARDS

Christmas cards and New Year's greetings from many friends are hereby gratefully acknowledged by THE CLIPPER. The list includes: Laurel Lee, Bessie Baker, Florence Davis, Jack A. Smith, Bertini, Happy Benway, Ruth Hoyt, Harry and Mildred Rouclere, Torcat and D'Aliza, Edward F. Hurley, Marion Haslup, Carrie Holbrook, The Opels, Richard Pitrot, Chas. M. Guiness, Charles E. Moyer, Mr. and Mrs. Billy Hawthorne, Will Christman, Erba Robeson, Johnnie Weber, Grace Weber, Gus Drawee. Billy Hart, Ed Wynn, Maude Ryan, Chas. Inness, Dewey D. Prater, Joseph M. Davis, Julius P. Witmark, Ruth Roye, Belle Gold, Trixie Ayers, Carrie Scott, Ben W. Harris, Eddie Hayden O'Connor, Mr. and Mrs. Fred Waldmann, Emilie Schaefer, Lawrence and Harrington, Anita Diaz, Wm. F. Winchermann, Joseph W. Niemeyer, Fannie Vedder, Herbert and Lillian Lloyd, S. Rosenthal, Miss E. Sametz, Dom. Tutrone, Eugene J. Murphy, Millie Price, Adolph Knoll, Mr. and Mrs. Wm. Jerome, Arthur Dunn, Billy Glason, Rube Cohen, Wm. Franklin Riley, Wm. Noble, James Madison, Katie Emmett, Billy B. Watson, Frank Howie, Queenie Dunedin, Alex Patty, George Ernest Cooke, Belle Wilton, Elsie McDonald, Mr. and Mrs. Jack Strouse, La Follette, Rush Ling Toy, Chas. R. Astoria, Bruce Noble, Mr. and Mrs. M. A. Francillon, Gus Fowler, Mr. and Mrs. Leo Feist, Gollmar Brothers' Circus, Arthur Klein, E. F. Bitner, Geo. D. Lottman, A. J. Stasny, Saul H. Bornstein, Spencer Charters, Father Conrad, Mrs. Gertrude Wilbur, Albert Barbelle, Milt Hagen, Vincent Sherwood, Joseph M. Davis, Arthur S. Kane, P. H. Roche, William Halligan, Chalfonte Sisters, Mr. and Mrs. M. Tooker, Ben Bornstein, Mr. and Mrs. William Jerome, Richard Pitrot, H. Emerson Yorke, Herman E. Shumlin, Emilie Schaefer, Robert D. Boniel, Paul Specht, Milton Hocky, Howard Green, Joe Maxwell, W. E. Farell, Edward M. Hurley, Julius P. Witmark, Cliff Odome, James Madison, Val and Ernie Stanton, Sam Fox.

JOINT ABBOT COMING TO THE U. S.

John Abbot, manager of the London music house of Francis, Day & Hunter, is coming to the United States for a short visit early in January.

SID'S THANKS FOR CARDS

Many thanks for the kind wishes of many friends for good cheer and happy holidays. It is needless to say that Sid more than extends that same good feeling through these columns to the following and all others: Wilburt Dodds, Nellie Nice, Ernie Mack, Jessie Rece, Sammy Collins, Sarah Hyatt, Kitty Carlin, Billy Rankin, Bunny Dale, Kitty Warren, Evelyn Cunningham, Jimmy Murray of the Olympic, Cincinnati; Irene Leary, J. C. Flippen, Matt Kolb and family, Alfarette Symonds, Gus Legett, Jimmy Elliott, Dan Coleman, Mr. and Mrs. Joe Marks, Jack La Mont, Sam Micals, Mr. and Mrs. Sam Reider, Mr. and Mrs. Sol Fields, Jean Fox, Mattie De Lece, Dolly Sweet and Russell K. Hill, Mr. and Mrs. Joe Forte, Duke Boyd, Frank Freeman, Maybelle Gibson, J. Martin Free, Vic Plant, Walt M. Leslie, Frank Penny, Mae Santley, Lester Aronson, Fred Waldman, Paul J. McCullough, Mr. and Mrs. Joe T. Weisman, Frank Finney, Mr. and Mrs. Geo. Peck, Jack Fay, Hughy Shubert, Fred C. Hackett, Chas. Burns, Billy Koud, Mr. and Mrs. Don Trent, Wee Mary McPherson, Ada Lum, Sam M. Dawson, Walter Meyers Eldredge Co., I. B. Hamp, Mr. and Mrs. Walter C. Floyd, Mr. and Mrs. Arthur Harris, Mr. and Mrs. Hugh P. Deady, Jr., Buster Sanburn, Frank F. Eagles, Lew Lederer, Ina and Maude Haywood, Babe De Palmer, McAllister and Shannon, Dr. and Mrs. Simeon A. Steeves, Mae Dix, Bruce Noble, Mr. and Mrs. Fred Reeb, Madlyn Worth, Benton and Clarke, Hope Patton Feine, Eddie Tallan, Kitty Madison, Hazel Alger, Lou Ditmas, Trixie Ayres, Ben Holmes, Nathan H. Schaffer, Althea Barnes, Billy Grogan Spencer and Anna Armstrong, Frank Howie, Mr. and Mrs. Bob Travis, Myrtle "Dee" Andrews, Frank J. Noonan, May and Art Weinberg, Harry Kilby, Miss Katz, Geo. Shelton, Ben Platt and Ethel De Veaux, Mr. and Mrs. Howard Washburn, Jim & Ethel McInerney, Mr. and Mrs. Ben Holmes, Shirley Mallette, Mr. and Mrs. Geo. T. Walsh, Joe Gabby Wilton, Jacque Wilson, Mr. and Mrs. Lester Dorr, Jack Fay, Nettie Knise, Mr. and Mrs. Alfred Herendeen, Mr. and Mrs. M. Seigerman, Mae and Chick Foley, Eugene Le Blanc, Billy Hexter, Young and Mayo, Babe Lavetta, H. A. Morrison, Mrs. Pete and Flora Barlow, Charles N. Neeley, Scottie Freidell, Maurice E. Cain, Danny Davenport, Dolly Davies, Billy Minsky, "Beef Trust" Billy Watson, Mr. and Mrs. Tom Henry and Fred Irwin.

DEGNON PLANS NEW VENTURE

George Degnon, an old-time general circus agent, is working on a big proposition which he will launch very shortly.

ELWOOD IN NEW BERTH

Paul Elwood, formerly with the Broadway Music Corporation, is now connected with Ager, Yellen & Bornstein and is leaving this week for the Pacific Coast in the interest of the firm's catalogue. After selling and otherwise exploiting the catalogue he will make his permanent headquarters in Los Angeles.

Announcement!

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JANE DILLON

"GLIMPSES OF LIFE"

ARRANGED BY J. A. MURPHY

THIS WEEK B. F. KEITH'S RIVERSIDE

CHICAGO KEITH OFFICE
Week of January 7, 1923

CINCINNATI, OHIO

Palace—Bowery to Broadway—Rose O'Hara—Kane & Ensign—Frazer & Bunce—Hanaka Japs.

CLEVELAND, OHIO

Palace—Two Edwards—Caite Bros.—Seven Brown Girls—Paul Rahn—Frances Kennedy—"Listen Lester."

CLINTON, IOWA

Capital—Lillian Gonne Co.—Roy LaPearl—. (Last Half)—Julia Edwards—Sylvester & Vance—Chamberlain & Earl—Ramsdale & Deyo.

DAYTON, OHIO

Capital (First Half)—Lillian Gonne Co.—Roy La Pearl. (Second Half)—Julia Edwards—Sylvester & Vance—Chamberlain & Earl—Ramsdale & Deyo.

DETROIT, MICH.

La Salle Garden (First Half)—Irene Treverts—Whitefield & Ireland—Skelly Heit Revue. (Second Half)—The Humphreys—Dave Manley—Newport & Stirk & P.

EVANSVILLE, IND.

Victory (First Half)—Sinclair & Gray—Chamberlain & Earl—Jos. Herbert Co.—Billy Mason—Ramsdale & Deyo. (Second Half)—Brisko & Earl—Golden Bird—Toni Gray Co.—Skelly Revue.

FT. WAYNE, IND.

Palace (First Half)—Hickman Bros.—"Let's Go"—Dave Manley—Humberta Bros. (Second Half)—Grew Pates Co.

FLINT, MICH.

Palace (First Half)—B. Sweeney Co.—Thelma—Block & Dunlap—Three Romanos Sisters. (Second Half)—Vallini & Vallini—J. Broderick Co.—Whitefield & Ireland—Billy Beard—Ward & Zeller.

INDIANAPOLIS, IND.

Palace—Koban Japs—Burns & Lorraine—Lyle & Virginia—Favorites of the Past—Larry Comer—Gladys Delmara Co.

KALAMAZOO, MICH.

Regent (First Half)—Cleveland & Downey—Jack Broderick Co.—Billy Beard—Villini & Villani—Ward & Zeller. (Second Half)—Margaret Morell—Irene Trevett—Morgan, Wooley Co.

KOKOMO, IND.

Strand—Marston & Manely—Sylvester & Vane—Three Regals. (Second Half)—Sealo—O'Neil Twins & B.—Walter Siegfried Co.—Morris & Block—Dave Harris Band.

LEXINGTON, KY.

Ben Ali (First Half)—Melnotte Duo—Meehan & Newman—Shula Terry Co. (Second Half)—Hardy Bros.

LIMA, OHIO

Faurot—Downey & Claridge—Four of Us—Harvey, Haney & G.—Marston & Manley.

LANSING, MICH.

Regent (First Half)—Lew Sully—Conrad Seamon Co.—Kelly & Pollock—Revue Resplendent. (Second Half)—B. Sweeney Co.—Cleveland & Downey—Douglas Graves Co.—Thelma—Romanos Sisters.

MUSKEGON, MICH.

Regent (First Half)—Sealo—Edmunds & Lavelle—Margaret Morell. (Second Half)—Humberto Bros.—Kelly & Pollock—Conrad Seamon.

MIDDLETOWN, OHIO

Gordon—Four of Us—Downey & Claridge—Hickman Bros.

RICHMOND, IND.

Murray (First Half)—Julia Edwards Co.—Morris & Block—Golden Bird—Farrell Taylor Co. (Second Half)—Sinclair & Gray—Billy Mason—Awkward Age—Kilkenny Trio.

TERRE HAUTE, IND.

Liberty—Carlos & DuFries—F. & E. Halls—Bartram & Saxton—Rube Jazz Band.

ATLANTA AND BIRMINGHAM

Wells & Burt—Parados—Espe & Dutton—Fred Lewis—Connor's Danceland.

BIRMINGHAM AND ATLANTA

Robbie Gordone—Millership & Gerard—Denno Sisters, Thibault and Cody—Bell & Caron—Millership & Gerard.

BATON ROUGE & SHREVEPORT

Fred & Margie Dale—Maxson & Werner—Olcott & Mary Ann—Four Readings.

NEW ORLEANS AND MOBILE

Roberts & Demont—Will J. Ward—Fisher & Hurst—Martha Pryor & Co.—Morton Jewell Co.

VAUDEVILLE BILLS

(Continued from page 25)

MOBILE AND NEW ORLEANS

Jordan Girls—Crane, May & Crane—Kelso & Demonde—Barrett & Farnum—Gordon & Germaine.

NASHVILLE AND LOUISVILLE

Valentine & Bell—O'Brien and Josephine—Hal Johnson & Co.—Hibbitt & Malie—Little Jim.

LOUISVILLE AND NASHVILLE

Clown Seal—Coffman & Carroll—Bowers, Walters & Crooker—Eckert & Harrison—Four Madcaps.

ROANOKE

(Last Half)—Girl from Toyland—Dohertys—Barber & Jackson—Kay, Hamlin & Kay.

RICHMOND AND NORFOLK

Turner Bros.—Eastman & Moore—Reynolds & Donegan.

NORFOLK AND RICHMOND

The Marlos—Frank Devoe & Co.—Ned Norworth & Co.

SAVANNAH AND JACKSONVILLE

Sawyer & Eddy—Flaherty & Stoning—Ned Nestor & Co.—Glad Moffett—Dan Fitch Minstrels.

JACKSONVILLE AND SAVANNAH

Ford & Price—Fields & Fink—Brown & Barrows—Gene Greene—Gossler & Lusby.

TAMPA, ST. PETERS AND ORLANDO

Willie Hale & Bro.—Millard & Marlin—Reed & Selman—Chas. Althoff—Thomas Sextette.

CHATTANOOGA

(Last Half)—Martell & West—Dunham & O'Malley—Clayton Drew Players—Sisters Arnette.

KNOXVILLE, TENN.

(First Half)—Dillon & Milton—Jack Hughes Duo—Herron & Gaylord—Geo. Austin Moore—Virginia Five.

COLUMBIA S. C.

(Last Half)—Duponts—Fiske & Fallon—Reilly & Rogers—Nixon & Sans—Timely Revue.

AUGUSTA, GA.

(Last Half)—Foster & Peggy—Princess Winonah—Laughlin & West—Spoor & Parsons—Choy Ling Hee.

ROANOKE, VA.

(First Half)—Vanderbilts—Wright & Douglas Sisters—Frank Farron.

WESTERN VAUDEVILLE
Week of January 7, 1923

CHICAGO, ILL.

Kedzie (First Half)—Driscoll, Long & Hughes—Tyler & Crolius—Dave Harris & Band—Lloyd & Goode—Wille Bros. (Second Half)—Eddie Hill.

Academy (First Half)—Dave De Coma—Scott & Purdy—La Costa & Bonawe—Parker Bros. (Second Half)—La Salle Trio.

American (First Half)—Murray & Lane—Byal & Early—Bill Brown's Syncopators. (Second Half)—Ethel Dare—Joe & Marie—Armstrong & Phelps.

Lincoln (First Half)—Draper & Hendrie—Kenny Mason & Scholl—Silver, Duval & Kirby. (Second Half)—Driscoll, Long & Hughes.

Majestic—Louis London—Percival Noel & Co.—Boganny's Comedians—Ambler Bros.—Kalaluhis Hawaiians.

ABERDEEN, S. D.

Orpheum—Moore & Arnold—Sturm Bros.

BLOOMINGTON, ILL.

Majestic (First Half)—Grace Ayer & Brother—Johnson Bros. & Johnson—Pantheon Singers. (Second Half)—Ishikawa Bros.—Youth & Melody.

BELVIDERE, ILL.

Apollo—Moore & Shy.

CHAMPAIGN, ILL.

Orpheum (Last Half)—Flanders & Butler—Valentine Vox—Brazilian Heiress—Senator Francis Murphy—Wille Bros.

CEDAR RAPIDS, IOWA

Majestic (First Half)—Jason & Harrigan—Smith & Strong—Fiashes—York & King. (Second Half)—Fries & Wilson—Stranded—Silver, Duval & Kirby—Songs & Scenes.

CENTRALIA, ILL.

Grand—Wolfe & Ward.

DUBUQUE, IOWA

Majestic—Fries & Wilson—Stranded—Karl Emmy's Pets.

DAVENPORT, IOWA

Columbia (Last Half)—Jason & Harrigan—Smith & Strong—Flashes—Yorke & King—Peggy Bremen.

FT. RILEY, KANS.

War Dept.—Maley & Singer—Keefe & Lillian—Kurzene & Vonia.

FOND DU LAC, WIS.

New Garrick—Yokohama Bay.

GRAND FORKS, N. D.

Moore & Arnold—Sturm Bros.—Christie & Bennett.

GRAND ISLAND, NEB.

Majestic (First Half)—Musical Hunters—Olive & Mack—Four Roeders. (Second Half)—Dougal & Leary—Bernard & Erma—Kimiwa Japs.

GREEN BAY, WIS.

Orpheum—O'Malley & Maxfield—J. C. Lewis & Co.—Yokohama Boys.

GALESBURG, ILL.

Orpheum (First Half)—Glanville & Sanders—Lambert & Fish—Murray Kissen & Co. (Second Half)—Hill & Quinelle—Finlay & Hill—Billy Gerber Revue.

JOLIET, ILL.

Orpheum (First Half)—Johnny Singer & Dolls—Leo Haley—Six Hassans. (Second Half)—Crystal Bennett & Co.—Coscia & Verdi—Dave Ferguson & Co.

JOPLIN, MO.

Electric (First Half)—Will Morris—Will & Mary Rogers. (Second Half)—Jack Lee—Nad & Edwards.

KANSAS CITY, KANS.

Electric (First Half)—Nippon Duo—Wolfe & Ward. (Second Half)—Cortez Sisters—Daley & Burch.

KANSAS CITY, MO.

Globe (First Half)—Chadwick & Taylor—Cervo & Moro—Bell & Eva. (Second Half)—Keefe & Lillian—Maley & Singer—Babe & Tommy Payne—Marcus & Lee—Mantell's Manikins.

Main Street—Lawton—Patsy Shelly & Band—Shadowland—Bevan & Flint.

LINCOLN, NEB.

Liberty (First Half)—Musical Hunters—Olive & Mack—Jerry & Piano Girls—Mills & Duncan—Werner Amoros Trio. (Second Half)—Paul Howard—McConnell & West.

LEAVENWORTH, KAN.

Orpheum—Babe & Tommy Payne—Hinkle & Mae—John & Winnie Hennings—Daley & Burch—Mantell's Manikins.

MILWAUKEE, WIS.

Majestic—Dave Winnie—Mabel Harper & Co.—Fox & Mack—Jarvis & Harrison—Mrs. Eva Fay—Four Volunteers—Maxfield & Golson—Selbini & Grovini.

MADISON, WIS.

Orpheum (First Half)—Billy Doss—Evelyn Phillips & Co.—Fisher & Gilmore—Bird Cabaret. (Second Half)—John Alden & Sandell Sisters—Jack George Duo.

MINNEAPOLIS, MINN.

Seventh Street—Ray & Edna Tracy—McDonald Trio—Harry Gilbert—Creedon & Davis—Octavia Handsworth & Co.—Ja Da Trio—Weber Girls.

NORFOLK, NEB.

Auditorium (First Half)—Vernon—Mills & Duncan—Werner Amoros Trio. (Second Half)—Joe Melvin—Kingston & Ebner—Gene & Mignon.

OSHKOSH, WIS.

Grand Opera House—Smith Bros.—J. C. Lewis, Jr., & Co.—Mascot.

OMAHA, NEB.

Empress (First Half)—Joe Melvin—Bernard & Erma—Gene & Mignon. (Second Half)—Musical Hunters—Olive & Mack—Mills & Duncan—Around the Map.

PEORIA, ILL.

Orpheum (First Half)—Crystal Bennett & Co.—Andy Gump—Dave Ferguson & Co.—Coscia & Verdi. (Second Half)—Grace Ayer & Brother—David Quixano & Co.—Chas. Ward & Co.—Johnson Bros. & Johnson.

QUINCY, ILL.

Orpheum (First Half)—Hill & Quinelle—Finlay & Hill—Billie Gerber Revue. (Second Half)—Glanville & Sanders—Lambert & Fish—Murray, Kissen & Co.

RACINE, WIS.

Rialto—Herbert & Dare—Daniels & Walters—Karl Emmy's Pets—Lloyd & Goode.

ROCKFORD, ILL.

Palace (First Half)—John Alden & Sandell Sisters—Jack George Duo. (Second Half)—Billy Doss—Evelyn Phillips & Co.—Fisher & Gilmore—Bird Cabaret.

SPRINGFIELD, MO.

Electric (First Half)—Jack Lee—Nad & Edwards. (Second Half)—Will Morris—Will & Mary Rogers.

ST. JOE, MO.

Electric (First Half)—Althea Lucas & Co.—Roth & Slater—Barry & Layton—Around the Map. (Second Half)—Nippon Duo—Chadwick & Taylor—Werner Amoros Trio.

SIOUX FALLS, S. D.

Orpheum (Last Half)—Grindell & Esther—Emerson & Baldwin.

SOUTH BEND, IND.

New Palace (First Half)—Reddington & Grant—Daniels & Walters—Morgan Wooley & Co.—Kilkenny Duo. (Second Half)—Parker Bros.—Buddy Walton—Tyler & Crolius—Henry Margo & Co.

SPRINGFIELD, ILL.

Majestic (First Half)—Jack Roshler & Muffs—Marsh & Williams—Dorothy Sadlier & Co.—Chapman's Highlanders. (Second Half)—Hon. Andy Gump—Henry Catalano & Co.

SIOUX CITY, IOWA

Orpheum (First Half)—John & Nellie Olms—Hyams & McIntyre—Galetti & Kokin. (Second Half)—Bluebird Revue—Foley & Leture—Weaver Bros.—Four Erretos.

ST. LOUIS, MO.

Columbia (First Half)—Fenwick Girls—Hibbert & Nugent—Thomas Trio. (Second Half)—Arthur Lloyd.

Grand—Chas. & Helen Polly—Seymour & Jeanette—Harry L. Cooper—Harry Garland—Duval & Symonds—Bernivici Bros.—Moore & Kendall—Catherine Sinclair & Co.

Rialto—Don Quixano & Co.—Senator Francis Murphy—Ishakawa Bros. (Second Half)—Jack Roshler & Muffs—Marsh & Williams.

TERRE HAUTE, IND.

Hippodrome (First Half)—Valentine Vox—Henry Catalano & Co. (Second Half)—Carnival of Venice—Hughie Clark—Reddington & Grant.

TOPEKA, KANS.

Novelty (First Half)—Babe & Tommy Payne—Marcus & Lee—Jonia's Hawaiians—Daley & Burch—Mantell's Manikins. (Second Half)—Althea Lucas & Co.—Vernon—Stanley Doyle & Reno—Roth & Slater.

(Continued on page 29)

WICHITA KANS. CRAWFORD
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Every attraction that plays the Middle West or Kansas City should play WICHITA two nights and a matinee. Drawing population over HALF MILLION PEOPLE.

For open time wire or write,
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HUNDREDS of cross-fire jokes for side-walk conversation for two males and male and female.
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HOLIDAY BOOM FOR MUSICIANS

New Year's Eve and New Year's Day this year found a greater shortage of musicians than ever before. The enforcement of prohibition injured the cabaret business to some extent but the outgrowth of this greatly increased the number of private dances and parties, so many, in fact, that some of those who made up their minds to so entertain and went shopping for their orchestra at a late date found it next to impossible to obtain musicians of any standing to play for them. All the name organizations had been spoken for long ago.

Some of the larger jobbers and dance contractors attempted to organize combinations at the last minute and called on the union for assistance. The proposition they were up against here was that the musicians demanded $25 for the night and were even loath to take it at that figure. This made the price well nigh prohibitive. Nevertheless, the demand so far exceeded the supply that towards the last orchestras brought a premium. Orchestra leaders had been holding off all during the holiday week, not wishing to pay the high prices, but were, in the end, forced to. Saxophones and trumpets especially were in demand and had to be cajoled in order to be made to accept an engagement.

VERSATILE SEXTETTE CLOSING

The Versatile Sextette closes a long run at the Side Show on Friday night. This talented six-piece combination went into the Side Show immediately following Ted Lewis last May, when the cafe was known as the Ted Lewis Club. They immediately became one of the features and their popularity grew steadily. While playing there their salary was raised twice. For a time last month they played in vaudeville besides their cafe engagement. One of the features they inaugurated at the Side Show was the table-to-table form of entertainment. They had an easily movable piano constructed and the sextette went from one table to another giving a song at each table.

After they close Friday night they will rest up for a month or so as they feel they have earned a vacation. Their future plans are indefinite but they express themselves as being unwilling to go into vaudeville.

PAYNE IN LOUISVILLE

Art Payne's Orchestra is now playing at the Ha-Wi-An Gardens, Louisville, Ky., the big dance hall of Louisville. The orchestra appeared at Waverly Beach, Wisconsin, all of last summer, and while there won the state orchestra championship. They will again be heard at Waverly during the summer of 1923.

ORCHESTRA NEWS

YERKES DOUBLE IN MINNEAPOLIS

Harry Yerkes S. S. Flotilla Orchestra, appearing in vaudeville in Minneapolis, played a series of six dances while there and more than doubled what they were receiving for the vaudeville engagement.

Yerkes has opened a dance circuit through Connecticut for his Bellhops which he has increased in size to a nine-piece organization. Yerkes has leased armories in Bridgeport, Norwalk, Stamford and other towns and the Bellhops play for special dances in these Armories one night in each week.

While the S. S. Flotilla Orchestra was in Duluth they received the benefit of several double-page ads and a good deal of publicity, for which the local record stores, the theatre and the Vocalion Company were responsible. The orchestra has received a good deal of publicity in every town they played and will remain out for several more months, touring the Famous-Players' houses.

MOSS BOOKED SIX A DAY

Harry Moss had one of the busiest days of his career on New Year's Day. A few of the combinations he had playing on that day were the Broadway Harmonists at the Capitol, Newark; the Oriental Five, the Paramount Orchestra at the Premier Palace, Brooklyn; Aunt Jemima's Jazz Band at Terrace Garden; Billy Smith's Orchestra at the Rialto ballroom, Poughkeepsie, and the Oriental Harmonists at Sporn's Restaurant, Brooklyn. Aunt Jemima's Jazz Band, the organization that appeared in vaudeville with Aunt Jemima last season, will open at Terrace Garden on January 6 for a long-time engagement.

HERITAGE FORMING ORCHESTRA

Alfred J. Heritage, well-known Long Island violinist, is getting up a new nine-piece orchestra with which he will play numerous engagements during the Winter at local dances and social functions. Other orchestras under his direction are furnishing music for all occasions.

RAMBLERS FOR SIDESHOW

The California Ramblers, the dance orchestra that has been appearing in vaudeville lately, will open at the Sideshow on Saturday night, the Versatile Sextette closing there the night before. The Ramblers have appeared around New York for about a year, playing with Eva Shirley and later at Post Lodge.

MASLOF FORMS ORCHESTRA

Irving Maslof, composer of "Bluebird" and other popular numbers, has formed a five-piece orchestra, which has been playing at various dances and clubs in and around the city. On Wednesday, January 3, Maslof and his orchestra will open at the Cafe des Beaux Arts, Fortieth street and Sixth avenue, for an extended engagement. At the same time a new show will open at the Beaux Arts produced by B. D. Berg.

In the orchestra, besides Maslof, who plays the piano, are Eddie Reno, violin; Al Riddle, saxophone; Larry Sussquehanna, banjo; and Johnny Trapsky, drums.

SPECHT AT COLONIAL

Paul Specht and his Monte Carlo Orchestra opened in vaudeville at the Colonial Theatre Monday, January 1. The act was staged by Earl Lindsay and presents a new idea in acts of this kind. The theme of the act is "The Evolution of the Dance" and presents the idea of the dance music for several hundred years. The act opens behind a scrim on which is depicted a band playing and Specht's Orchestra plays behind this, being revealed a few instruments at a time, picking up the melody as they come into view of the audience.

DAVIS GETS $6,000 FOR NIGHT

A Meyer Davis orchestra of fifty pieces received something in the neighborhood of $6,000 for playing at a monster Thanksgiving party given by Ralph Beaver Strassburger, a wealthy Philadelphian, at the Ritz-Carlton Hotel. Davis himself conducted. Another of the features of the party was the appearance of Mitty and Tillio, Parisian dancers, who made a special trip in a private train from Washington in order to arrive in time to perform for Strassburger and his guests.

LESTER SANTLEY MARRIES

Lester Santley, manager of the band and orchestra department of Leo Feist, was married on Saturday, December 23, to Miss Agnes West, a non-professional. The wedding occurred in the morning and was kept comparatively secret, the immediate relatives of the couple being the only ones present. Immediately after the ceremony the newly-weds left for Atlantic City, spending a week's honeymoon at the Ambassador Hotel.

GUEST ORGANIZATION INTACT

Jimmy Guest and his Vernon Country Club Orchestra, the organization that played at the Cafe de Paris for fifteen months after having been placed there by Paul Whiteman, is still intact and will again begin operations shortly.

TORTORIELLO TO WED

James Tortoriello, known in orchestra circles as Joe Tarto, tuba player with Paul Specht's Monte Carlo Orchestra, will be married to Miss Helen A. Beadles on January 7, at the home of the bride, 230 East 26th street.

WHITEMAN PLAYS PITTSBURGH

Paul Whiteman himself and an orchestra of 18 men went to Pittsburgh on Friday to play at the reception and dance given by Mrs. Richard B. Mellon, sister-in-law of the Secretary of the Treasury.

WIEDOEFT GOING SOUTH

Rudy Wiedoeft is leaving this week for a three-week tour of the South with the Victor Eight, composed of Victor record artists. Other concerts will also be played directly after the southern tour.

SAMUELS CONDUCTS BIG ONE

Joe Samuels, phonograph recording artist, conducted a forty-piece orchestra at the Christmas Fund Benefit of the New York *American* held at the Hippodrome last Sunday night.

"TAPS" VISIT ATLANTIC CITY

"Taps" Schornstein, manager of the band and orchestra department of Irving Berlin, spent New Year's week in Atlantic City on a combination vacation and business trip.

MAKES SPECIAL ARRANGEMENT

John Lindley, a member of Paul Specht's orchestra, has made a special arrangement of "Human Hearts," the new fox-trot which is being featured by Specht at Monte Carlo.

WANTED-a native Hawaiian

of personality, honesty and character to sell small goods instruments and teach Violin, Hawaiian and Spanish Guitar and Eukelele. This is a splendid opportunity for the man of right calibre. A man without education need not apply. Address Mason & Risch, Ltd., King Street, Kitchener, Ontario, Canada.

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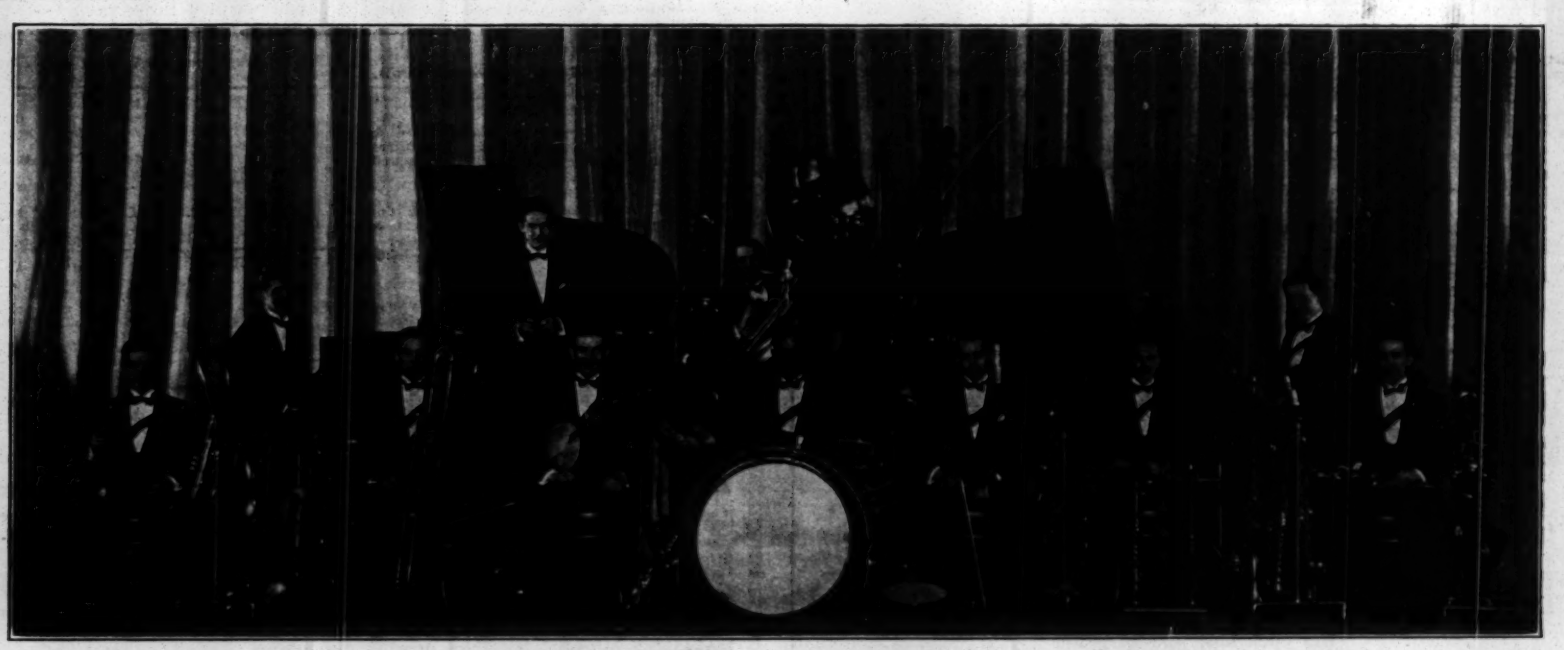

WARING'S PENNSYLVANIANS

Booked to open the new four million dollar Metropolitan Theatre in Los Angeles, Cal.

VAUDEVILLE BILLS

(Continued from page 27)

MARCUS LOEW CIRCUIT

Week of January 8, 1923

NEW YORK CITY

American (First Half)—Manns' Bros.—Whiting & Dunn—Follies—Overholt & Young—DeVine & Williams—George Rosener — Galetti's Monks. (Second Half)—Claire Gerald—Mardo & Rome—Follies—McIntyre & Halcomb—Pete Curley Trio—Heim & Lockwood Sisters—Russell, Le Van & Pete.

Avenue B (First Half)—Mack & Brantley—Morris & Flynn—Gonne & Albert—Quinn & Caverly—Dancing Shoes. (Second Half)—Nestor & Vincent—Mason & Bailey—Frank Stafford & Co.—Dobbs & Watkins—Rose Revue.

National (First Half)—Bellis Duo—Evans & Wilson—Rempel & Clayton—Manuel Romaine Trio—Sparks of Broadway. (Second Half)—Lew Hoffman & Jessie—Julia Curtis—Gordon & Healy—Fox & Britt—Four Queens & Joker.

Delancey St. (First Half)—Witt & Winters—North & Kellar—J. K. Emmett & Co.—Telaak & Dean—Strickland's Boys. (Second Half)—Ling & Long—Evelyn Cunningham—St. Clair Twins & Co.—Jarrow—3 Phillips.

Lincoln Sq. (First Half)—Lew Hoffman & Jessie—Chas. Gibbs—Nevins & Gordon—Keating & Ross—Cosmopolitan Dancers. (Second Half)—Maud Ellett & Co.—Reeder & Armstrong—J. K. Emmett & Co.—Billy La Var & Co.

Boulevard (First Half)—Maud Ellett & Co.—Evelyn Cunningham—Cupid's Close-ups—Lew Wilson—Billy LaVar & Co. (Second Half)—Reo & Helmar—Franklyn & Vincent—Nancy Boyer & Co.—DeVine & Williams—Marian's Dogs.

Orpheum (First Half)—Manicure Shop. (Second Half) Breakaway Barlowes—Manuel Romaine Trio—Cupid's Close-Ups—Keating & Ross—Sparks of Broadway.

Greeley Sq. (First Half)—DuMoll Bros.—Jimmy Flynn & Co.—Brooks & Grace—Andy & Louise Barlow—Fox & Britt—St. Clair Twins & Co. (Second Half)—Manicure Shop.

Victoria (First Half)—Erford's Oddities—Dan Downing & Buddy—Benny Harrison & Co.—Follies. (Second Half)—Bellis Duo—Holden & Herron—Geo. Rosener—Follies.

State (First Half)—3 Falcons—Green & Myra—Harrison & Moss—Royal Midgets. (Second Half) 3 Martell's—Chas. & Cecil McNaughtons—Lew Wilson—Royal Midgets.

BROOKLYN, N. Y.

Palace (First Half)—Aronty Bros.—Bobby Van Horn—Follies. (Second Half)—Mack & Brantley—Lew Tilford—Monte & Lyons—Follies.

Warwick (First Half)—Miss Cupid—Monte & Lyons—Lillian Faulkner & Co. (Second Half)—The Patricks—Morris & Flynn—Bobby Van Horn—Gonne & Albert—Quinn & Caverly.

Metropolitan (First Half)—Pickfords—Mardo & Rome—LeRoy & Mabel Hart—Jarrow—Follies. (Second Half)—Aronty Bros.—Green & Myra—Nevins & Gordon—Jimmy Savo & Co.—Follies.

Fulton (First Half)—3 Phillips—Reeder & Armstrong—Nancy Boyer & Co.—Weber & Elliott—Valda & Co. (Second Half)—Morton & Brown—The Ball & Chain—Halliday & Wilette—Strickland's Boys.

Gates (First Half) — Reo & Helmar — Held & Campus—4 Queens & A Joker—Milo—Marian's Dogs. (Second Half)—Jewel Faulkner & Co.—Evans & Wilson—Leo Greenwood & Co.—Dan Downing & Buddy.

Astoria (First Half)—Prevost & Goelet—Julia Curtis—Mason & Bailey—Leo Greenwood & Co.—Jimmy Eavo & Co.—One, Two, Three. (Second Half)—3 Falcons—Walsh, Reed & Walsh—Harrison Moss—Rempel & Clayton—Eddie Foyer—Creole Cocktail.

ATLANTA, GA.

Loew's (First Half)—3 Walters—Simms & Winnie—When We Grow Up—Wilson & McAvoy—Will Stanton & Co.—Local Follies. (Second Half)—Ardell Bros.—Wilcox & Bernard—Back to Buffalo—Weston, Wagner & Knowles—Leff & Kagina & Co.

BALTIMORE, MD.

Hippodrome—Reck & Rector—Dawon, Lanigan & Covert—Archer & Belford—Frank Mullane—Dolly's Dream.

BIRMINGHAM, N. Y.

(First Half)—Jess & Dell—Sheppard & Ott—Wm. H. St. James & Co.—Wells & Anger—Peters & Le Buff. (Second Half)—3 Walters—Simms & Winnie—When We Grow Up—Wilson & McAvoy—Will Stanton & Co.

BOSTON, MASS.

Orpheum—Weiss Troupe—Jerome & France—Roeber & Gold—Mr. & Mrs. N. Phillips—Grace Cameron & Co.—Baraban, Grohs & Co.

BUFFALO, N. Y.

State—Ergotti—& Herman—Warman & Mack—Frey & Rogers—Anna Chandler—Dorothy Ferris & Co.

CHICAGO, ILL.

Rialto—Dailey Bros.—Rainbow & Mohawk—Frey & Byron—Grant Gardner—Bothwell, Brown & Beauties.

DAYTON, OHIO

LaToy Bros.—Birdie Kraemer—Alice & Dorothy Morley—Alex. Hyde's Orchestra.

HOBOKEN, N. J.

Loew's (First Half)—Morton & Brown—Lillian Boardman—Frank Stafford & Co.—Dobbs & Watkins—Young Wong Troupe. (Second Half)—Margaret Farrell—Armstrong & Gilbert Sisters—Galetti's Monks.

LONDON, CAN.

Loew's (First Half)—Joe & Sunny Morrison—Fisher's Circus. (Second Half)—Peres & LaFleur—Wm. Dick—State Room 19.

MEMPHIS, TENN.

Loew's (First Half)—Leo Zarrell & Co.—Irving & Elwood—Tom Martin & Co.—Permaine & Shelly—Primrose Minstrels. (Second Half)—Jess & Dell—Sheppard & Ott—Wm. H. St. James & Co.—Wells & Anger—Peters & Le Buff.

MILWAUKEE, WIS.

Loew's—Edwards & Allen—Dreon Sisters—Little Lord Roberts & Co.—McCormack & Irving—Joe DeKoe & Co.

MONTREAL, CAN.

Loew's—Pickard's Seals—Melroy Sisters—Roberts & Boyne—Wm. A. Weston & Co.—Olive Bayes—Olga & Nicholas.

NEWARK, N. J.

Loew's—Pickard's Seals—Melroy Sisters—Roberts & Boyne—Frank Fay—Bits of Dance Hits.

NEW ORLEANS, LA.

Loew's (First Half)—DeAlma—Fred & Elsie Burke—Wainwrights—Faber & King—Love & Wilbur. (Second Half)—Leo Zarrell & Co.—Irving & Elwood—Tom Martin & Co.—Permaine & Shelly—Primrose Minstrels.

(Continued on page 30)

A EVER-POPULAR COMEDIAN, SINGER, DANCER AND JESTER—THE MOST IMITATED ACTOR IN VAUDEVILLE—THE CELEBRATED PAIR WHO ALWAYS PLEASE

HAPPY NEW YEAR TO ALL

Pat Rooney and Marion Bent

AND THEIR COMPANY OF FOURTEEN PLAYERS
IN
"RINGS OF SMOKE"
By EDGAR ALLAN WOOLF
With TED and KATHERINE ANDREWS, MAUDE DRURY, ANITA NIETO, BILLIE RAINSFORD and KINGS OF HARMONY
Direction of AL KAPLAN
PLAYING B. F. KEITH CIRCUIT

HAPPY NEW YEAR TO ALL

"Season Greetings" BRIAN JEWETT AND HARRY FARNHAM

With their "FAMOUS THREE O'CLOCK ORCHESTRA" "BETTER LATE THAN NEVER"

DEATHS

ROBERT S. ENTWISTLE, former actor, and stage manager for Charles Frohman, died last week in the Prospect Heights Hospital, from injuries received on Election Day when he was struck by an automobile.

Mr. Entwistle was about fifty years old and was born in London. He was brought to this country by Charles Frohman. He played character parts in comedies until six years ago when he retired from the stage. He is survived by three children, who will be taken care of by a brother Harold Entwistle of Cincinnati, general manager for Walter Hampden. Burial took place in Cincinnati in Glendale Cemetery.

IN FOND AND LOVING MEMORY OF
MY WIFE
Frances G.
DIED JAN. 1, 1920
FRED C. MULLER

PAUL J. BOLGER, of the vaudeville team known as the Bolger Brothers, died at his home, at 9 Twenty-fourth Street, Elmhurst, L. I., last Thursday, December 27th. He was twenty-seven years old.

In Memory of My Beloved Husband
JOHN A. CRESSVILLE
(Cornet Soloist)
Who entered "Life Eternal" Jan'y 6, 1922
MRS. NELLIE CRESSVILLE

GEORGE F. HERNANDEZ, veteran stage and screen actor, died in a hospital at Glendale, a suburb of Los Angeles, Cal., on Dec 31st. He was fifty-nine years of age and had been an actor for many years. He is survived by his widow, Anna Dodge, an actress.

WILLIAM S. CLEVELAND, head of Cleveland's Minstrels a decade ago, died in Orange, N. J., Sunday night of heart disease. He had been ill for several months.

One of the pioneer minstrels, he began his career forty-five years ago. At the age of eighteen years he joined a troupe and later formed his own company. It was not long before he had four troupes touring the country. He retired about ten years ago and opened a theatrical booking office in Newark. He was sixty-three years old.

AMY STONE, actress, died at her sister's home, 11a Woodbine Street, Brooklyn, last week, at the age of 83 years. She had been ill for several months and death was due to heart disease.

Miss Stone, who was an actress of unusual merit headed with her husband their own company in the 40's, and was considered the only living rival of the late Maggie Mitchel in the dramas "Fanchon," "Pearl of Savoy" and others. Miss Stone played Shakespearean plays for a while, supporting such well known artists as, Booth, McColough, Mojeska and other stars. At one time she taught the art of acting and traveled extensively. In Victoria, B. C., she met David Belasco who was then an ambitious youth, who became a member of the company playing small parts.

Miss Stone, and her husband who died nine years ago, took part in "The Grand Army Man" which required aged characters. Miss Stone is survived by a sister, Mrs. A. A. Schroff, of 11a Woodbine street, Brooklyn.

"LONDON GAIETY GIRLS," CLEVER SHOW SCORES STRONGLY AT STAR

It looked like real Christmas around the Star last week. Manager Sam Raymond had the house decorated with greens and it looked real cozy and cheery. A warm welcome for the patrons of his house greeted them after passing the door.

For a Christmas offering it was Griff Williams "London Gaiety Girls."

The first part is called "An outing at Long Branch," and is made up of a lot of bits and musical numbers, with a specialty spotted here and there. The bits are old but it can be said that there are several that have not been seen at this house before this season, the producer being lucky enough in staging some that others overlooked.

Williams has a pretty good looking lot of girls in the chorus and they do very well in the numbers, he is again carrying the boy in the chorus, impersonating a girl, who is working as an end pony.

Bennie Small and Ed Welch are the comedians. Jack Wolf is the Juvenile. Wolf also does a dance bit with the other three men in a quartette.

Larry Francis is the straight man. Francis is a nifty talker and "feeds" the comedians very well. He also has a corking good voice and was most successful in several numbers he offers. He is a neat dresser.

Sue Milford, an attractive looking rough soubrette does a lot of fast numbers and she put them over the way the boys out front liked them. Miss Milford looks fine in tights and displays a dandy looking wardrobe.

Dolly Webb in the prima donna role pleased in the manner in which she delivered her numbers. She has a very taking smile and using it to an advantage in her numbers. Miss Webb is in many of the bits and handles herself very nicely. Her costumes are very pretty.

Clara Gray, a well formed and pretty blonde is in the ingenue role. Miss Gray makes a dandy appearance and renders her numbers in a pleasant way. She also does nicely in the bits.

Miss Milford and Wolf offered a singing and dancing specialty that went over very nicely.

Larry Francis sang "Mother Machree" exceptionally well, in fact after he was through, the number received the biggest applause of anything in the first part and it deserved it.

Welch offered a talking specialty. Dolly and Stella Webb working in one, went over very well with their singing and talking act. They offered two numbers and talk which composed principally of kidding each other.

About the biggest thing in the show is the banjo specialty that Griff Williams puts over. Williams, who has not appeared before the public in many years does his specialty assisted by Larry Francis. He opens with some talk and plays a medley of old time songs while Francis sings. It's a corking good act and received a big round of applause at the finish.

Jack Wolf offered a neat singing and dancing specialty that pleased.

Sue Milford and Larry Francis offered a talking and singing specialty in one that went over very well.

Williams has his girls in the chorus well costumed. They work nicely and assist considerably in getting the numbers over.

SID.

ARTIE LEMING MARRIES

PHILADELPHIA, Pa., Jan. 1.—Artie Leming, formerly of the "Spices of 1922" but now playing the Lorraine Roof here, was married on December 19 to Dixie Lee, a professional of New York.

BABE HEALY WITH BREVITIES

Babe Healy opens as soubrette with Ed Daley's Broadway Brevities at the Empire, Brooklyn, next week. Gladys Jackson and Bernice La Barr closes with the show this Saturday night at the Columbia.

VAUDEVILLE BILLS

(Continued from page 29)

OTTAWA, ONT.

State—La Fleur & Portia—Armstrong & Tyson—Fred Weber & Co.—Hawkins & Mack—Dance Evolutions.

PROVIDENCE, R. I.

Emery (First Half)—Zuthus—Bennington & Scott—Ed Rash Trio—Homer Lind & Co.—Clark & O'Neill—Cycle Champion. (Second Half)—Cycle Champion—Hope Vernon—Bardwell, Mayo & Renstrom—Alton & Allen—Cave Man Love.

SPRINGFIELD, MASS.

Broadway (First Half)—Kirkwood & O'Neill—Hope Vernon—Bardwell, Mayo & Renstrom—Alton & Allen—Cave Man Love. (Second Half)—Zuthus—Bennington & Scott—Homer Lind & Co.—Clark & O'Neill.

TORONTO, ONT.

Yonge St.—"You'd Be Surprised."

WASHINGTON, D. C.

Loew's—Ed Gingras & Co.—Wheeler & Potter—Helene Davis & Co.—Chas. F. Seamon—Boys of Long Ago.

GEORGE WARD CLOSES

George Ward, principal comedian, and Hilda Giles, soubrette, closed with the Reeves show in Cincinnati and are working on the Fox time. Arthur Putnam, the straight man, has taken Ward's place doing the comedy.

STANLEY AGAIN WITH WEST

E. H. Stanley will again be the general agent of the West Shows, having piloted them through some very good territory last season. He has already contracted some very good fairs for the coming season.

WILLIAMS SHOW NAMED

Grif Williams will call his new show the "Midnight Maidens" on the Mutual circuit. It will go on at the Bijou, Philadelphia. This show will take the place of his "London Gaiety Girls."

LETTER LIST

LADIES

Babbie, June
Bailey, Mrs. Edwin B.
Bates, Mrs. Lilly
Bisdale, Mable
Booth, Lillian
Brader, Sylvia
Brandon, Belle
Burnett, Babe
Carleton, Eleanor
Carney, Adele
Davenport, Nettie
Duncan, Mary
Earle, Julia
Fernandez, Reba
Fields, Bobby
Francis, Lois
Garner, Ruth
Hall, Ruth K.
Holliday, Irene
Hynes, A. L.
Jackson, Anna
Jones, Mrs. Maybelle
Keener, Dorothy
La Bergere, Elsie
La Foon, Agatha
Lawlor, Mae
Longfellow, Mrs. N. C.
Mack, Tillie
Margarium, Cecil
McCrary, Mrs. Dawson
Meyers, Rose
Moore, Pattie
Morris, Margie
Murphy, N. C.
O'Neil, Dixie
Philbuck, Mrs. Sayde
Powers, Babe
Rathburn, Elisabeth
Redemond, Monica
Ross, Florence
Sanford, Mirian
Shirley, Irene
Stewart, Mildred
Stirk, Elsie
Stirling, Jessie B.
Thiede, Peggy
Thorne, Buddie
Timony, Mrs. G.
Warren, Thelma
West, Ada
Whitney, Eddie
Woods, Margaret
Woods, Patsy
Wynters, Charlotte

GENTLEMEN

Abbott, George S.
Baxley, Jack
Brennan & Mac
Burr, John
Carson, J. E.
Cavanagh, Jerry
Crane, Matthew
Cunningham, Joe
Devine, J. J.
Drew, Phillip Y.
Duponts, The
Farrell & Evans
Gillen, Chas. J.
Greenberger, Harry
Greer, Jesse
Haffel, Edward J.
Hevia, Harold
Kelton, Aryan
King, Gus
King, Thomas
Kuehler, Chas.
Leahy, Chas.
Lester, Chas.
Lloyd, Herbert
Lloyd, Richard
Macbedon Bros.
McMahon, Jasbo
Meade, Dwight A.
Middleton, George
Moulton, Clarence
Murry, Peter H.
Nordstrom, Leroy
O'Dale, Wm.
Ormonde, Harry
Pryor, Louis
Ray, Frederick
Reid St. John Trio
Schader, A. W.
Searles, Arthur
Selleck, C. W.
Shaws, Aerial
Shubert, Eddie
Stanley, Fred (Joe Curtis)
Stephens, Wm. Harvey
Sullivan, John F.
Thompson, E. F.
Turner, Joe
Valencia, Phillip
Wagstaffe, Joe
Walswright, Wm.

LEADERS INVESTING IN MUSIC CO.

Many out-of-town orchestra leaders are buying stock in the L. Wolfe Gilbert Music Corporation, thereby becoming automatically, members of the organization's orchestra club department.

Being stockholders in the music house is also an incentive for the orchestra leaders to play and plug their own concern's numbers, which is one of the ideas embodied in the plan to have as many pluggers as possible all over the country.

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1734—Stuart Darrow—Titles.

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